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At the Theatres.

Niblo's Garden was packed on Monday night with a crowd eager to see what sort of a Galatea Mrs. Langtry would make. The performance began with a comedietta called Uncle Feuile, in which several members of the star's support acted amusingly. Then followed Pygmalion and Galatea. When the curtains that concealed the statue in the Athenian sculptor's studio were drawn aside, and the Lily stood revealed in a picturesque attitude on a pedestal, there was a burst of applause, for she presented a very pretty picture. But she did not look like a marble figure. Brown locks were elevated into a Grecian pile at the back of her head and gold bands confined them. A glittering girdle and sandals were also conspicuous. The only suggestion of plasticity in her appearance was her clinging robe of some graceful, crinkly material. Her face, arms and neck were not noticeably whitened. We do not see the logic of Mrs. Langtry's innovations; they are certainly unnatural, ineffective and inartistic. But of her acting in the part we can speak in words of honest commendation. She has improved wonderfully, and has acquired grace and ease. It is true that her movements and positions are not statuesque, but she no longer carries herself like a novice or speaks like a fresh recruit from the drawing-room. She is essentially a comedienne, and it is in parts that require delicately humorous treatment that she will always be most successful. The lighter scenes of the piece occurring in the second act she handled with charming intelligence. The innocence, frankness and ingenuous manner of the new-created woman were really delightful, and the audience recognized in the actress' efforts true merit. There was an abundance of applause and one or two calls before the curtain. With few exceptions the cast did not rise above the level of mediocrity. Katherine Rogers played Cynisca and evoked signs of appreciation from the spectators. Joseph Carne was a poor Pygmalion. He is a passive, cold actor, who may be acceptable in pantaloons, but who is out of his element in tights. Harry Crisp made a capital Leucippe and Fred Everill was funny as old Chryses, the art patron. Mrs. Charles Edmonds and Clara Earle acted Daphne and Myrine capably. The scenery was striking, but the coloring of the interior was more suggestive of Pompeii than Athens.

Mrs. Langtry will play here for three weeks altogether, and there is every prospect that she will have a succession of crowded houses.

* * *

Madame Janauschek opened her engagement at the Star Monday evening to a light house. Indeed, it is almost inconceivable that the public should have so far forgotten the claim this great artist has upon their attention as to greet her on her return in a manner that can only be characterized by the term shabby. Let a pack of brainless women display their legs in an idiotic burlesque, or a vile character actor pose as a tragedian and wantonly violate the sacredest traditions of the stage, or a so-called professional beauty put herself on exhibition at so much per head admission, and the masses will rush like mad to see them. But the grandest tragedienne of the day, the legitimate successor of Charlotte Cushman, comes among us quite unnoticed and appears to a beggarly array of empty seats on the very stage where only two nights previous a tragic clown was showered with the unthinking applause of a multitude. Truly, this is the age when fraud, false pretense and trash holds the ascendant and the nobler uses of art are relegated to the paltry few.

Janauschek chose for her reappearance the character of Zillah in the adaptation of that name. It is one that offers opportunities for the impressive tragic acting in which this actress excels, and we need scarcely say she grasped them all with splendid results. The part abounds in situations that call into play nearly all the human passions, the unhappy Zillah being racked with anguish, despair, fear and unrequited maternal love throughout the several acts. Zillah's child has been stolen from her. She abandons her life to the search for it. She finds the girl, but the latter is devoted to the woman whom she has been taught from infancy to call mother. Zillah cannot secure the affection of her child, and after a scene in which she lays bare her grief while walking in her sleep, death rescues her from her sea of troubles. The drama should please Hebrew playgoers especially, as it contains many pleas for their downtrodden race. Zillah is a one-part piece, but the characters surrounding the central figure of the story were well filled. George D. Chaplin, Ogden Stevens and James H. Taylor gave good support to the star. Janauschek will probably act in no other play during her fortnight's engagement. She will be succeeded on the 12th inst. by the new pastel melodrama, The Pulse of New York.

* * *

The People's Theatre was filled to repletion on Monday night, when Only a Farmer's Daughter was acted. The play has never been so well cast before in this city, and the representation passed off smoothly and with an almost continuous accompaniment of laughter and tears. In the leading part Lillian Cleves made an undoubted hit, her performance being marked by intelligence and fervor. She was literally applauded. Lillian Pomeroy as Justine won the sympathies of the house. She is a pleasing actress. Emma Frank did some good character acting as Mother Stark, and Mamie Gilroy showed aptitude in the part of the little girl. Errol Duntar as Harold, and Fred. Hunter as Sammy Green, the countryman, were very good. The piece was nicely staged. Next week The Silver King will be brought back for a return engagement in this theatre.

* * *

Annie Pixley's opening house at the Third Avenue was not so large as it would have been had the walking-match not drawn thousands of people away from all the theatres, this one of course suffering with the rest. But the few that were present enjoyed the representation of Zara immensely. Miss Pixley, as the heroine, romped her way into the hearts of her auditors, and her songs secured numerous encores. Frank Losee, as Essic, was manly and vigorous, and he fairly divided the honors of the evening. Herbert Archer made the villain as wicked as the purposes of contrast required. Donald Harold was mildly amusing as the poet, Erasmus Pope. Belle Archer acted Grace Vane with excellent discretion and looked extremely pretty. To-night M'liss will be performed. Next week Boucicault is to appear in The Shaughraun, especially supported by Manager Stevenson as Molineux.

* * *

Queen's Evidence was received at the Comedy by a large audience on Monday evening. The melodrama is not new to play-goers in this city. It was acted with considerable success at the Bowery some years ago, and was also the occasion of some litigation that took up a good deal of space in the newspapers at the time. The play is rather better than most productions of the class to which it belongs. It had the advantage of a competent cast and careful stage setting. One scene in particular, representing a canal lock, was skilfully managed, and, combined with the sensational uses to which it was placed in the unfolding of the plot, aroused boisterous approval. The story chiefly concerns a clerk who is falsely accused of abducting his own child, and for this he suffers all sorts of persecution. The real culprit is a Jew, who is finally apprehended, and his victim cleared of guilt. The part of the Hebrew was acted with considerable humor by Harry Jackson, Jr., and the clerk, Gilbert Medland, by G. J. Henderson. Florence Noble as Kate, the mother of the stolen child, was quite successful. The other parts were acceptably filled. On Monday next Mr. Gotthold's comedy, Random Shot, will be brought out.

* * *

Joseph Murphy in the always popular Kerry Gow attracted a good-sized audience to the Grand Opera House on Monday evening. Mr. Marsden's Irish drama was received with the accustomed enthusiasm, and Mr. Murphy's acting as the hero, Dan, was thoroughly enjoyed. Belle Melville and a generally efficient company rendered the star capable support. Next week Siberia, Bartley Campbell's prosperous melodrama, will be presented to the patrons of this house.

* * *

Brilliant audiences are attending Lester Wallack's performances at his own theatre. These began Wednesday evening of last week when he effected his *r'entrée* as Prosper Couramont in Sardou's charming comedy, A Scrap of Paper. Mr. Wallack acted with his accustomed grace and elegance, giving expression to the delicate cynicism and quiet humor of the character. The spectators were delighted with their old favorite, and insisted on his making a speech. In a few words Mr. Wallack thanked them for their kindness, and called attention to his complete recovery from the effects of his recent prolonged illness. Louise Moodie, a mature leading actress of English experience and reputation, created a very agreeable impression as Suzanne, the part formerly played by Miss Coghlan. Miss Moodie is refined and natural. Her manner is prepossessing, and her acting of the somewhat difficult rôle showed subtlety and keen intelligence. John Gilbert was amusing as Bismouche, and Effie Germon repeated her old success as Zenobie. A son of Fred. Williams, named Fritz Williams, displayed aptitude for the profession he has chosen by playing Anatole, the exuberant boy, with point and earnestness. Helen Russell as Louise, and Kate Bartlett (why, by the way, is this neat little actress so seldom seen of late on the New York boards?) as Mathilde, lent valuable assistance in securing an effective representation. When A Scrap of Paper is taken off She Stoops to Conquer will follow. Mr. Wallack's appearances, however, are limited to a brief period.

* * *

Mary Rhoson is doing a really phenomenal business at the Madison Square. On several occasions the pretty theatre has been unable to accommodate the crowds and the treasurer has been obliged to refuse money at the box-office. Messrs. Wheelock, Maginley and Le Moyne and Miss Cayvan have all made pronounced hits in this remarkably successful play, and they are the recipients nightly of liberal encouragement and applause. Mr. Belasco does not appear to be much worried over the charge of plagiarism that has been laid at his door. He truly says that every successful drama is thus accounted for.

* * *

Shipped by the Light of the Moon continues its great success at the Fifth Avenue. A funnier conceit it would be impossible to imagine, and the delicious fooling of Harrison and Gourlay is richly enjoyed.

* * *

Dan's Tribulations is completing its first month at the Comique to an unvarying succession of large houses. The receipts, as well as the comedy itself, justify the claim of the management that this last edition of the Mulligan adventures is the best of all that preceded it. The music of Mr. Braham is greatly enjoyed and the clever acting of all the members of the company is productive of untold merriment.

* * *

This is the last week of A Rag Baby at Tony Pastor's. The company could easily have extended the run of the laughable piece had arrangements permitted, for the patronage has been large. But prior arrangements compel their appearance in Boston next week.

* * *

Love and Law is delighting constantly increasing assemblages at the Fourteenth Street Theatre. Mr. Nobles has made a palpable hit as O'Paff, and Ritta is charmingly acted by Dollie Nobles. The rest of the cast is exceptionally good. The play will run until the close of Mr. Nobles' engagement on Saturday. The Wages of Sin will be produced here by Maubury and Overton on May 12.

The Musical Mirror.

The revival of The Mascotte at the New Park, on Monday evening, was witnessed by a gathering that nearly filled the house. The company was collected hastily from what stray disengaged material there was at hand in the city, and the opera was consequently given a somewhat ragged representation. There had been too few rehearsals, and the people were new to one another. But taking into consideration these drawbacks the performance was, generally speaking, a good one. It certainly pleased the spectators, for they applauded and encored the favorite numbers of the piece without stint. The Bettina was Rose Stella, who, despite her plumpness and her foreign accent, gave an extremely good personation. The lady sings agreeably, and acts with that delightful animation which is the charm of alien comic opera artists, and which our own singers, like the rest of their phlegmatic race, do not possess at all. Tillie McHenry, the counterpart of her sister Nellie, appeared as Fiametta. She made herself a favorite at once with the audience. Eva Barrington, the pretty girl who did Frederick, sings ever so little and dresses ever so much. Willett Seaman was a pleasing Pippo. He has a light voice, but its quality and compass are admirable. The Lorenzo of Harry Haskell was capital. It presented no original features, but it was as funny as any of the preceding renditions of this part. Rocco was well played by Josef Handel. The minor characters were distributed among competent people. The chorus had evidently had a falling-out with the leader and his band, for they persistently declined to travel along in their company, preferring either to be a little ahead or behind the musicians. But they—that is, the female contingent—were passably pretty taken in their choral entirety. The dresses were not precisely dazzling, but they were quite good enough to answer all reasonable expectations. The Mascotte will probably be kept on for two weeks. The New Park is for rent after the 12th instant, and Manager Stevens, who has paid off his dramatic company, declares that he will produce no more new plays this season. Three Wives; or, Nice and Warm, the farcical comedy which was to have been brought out on Monday next, has been deferred until the Fall. The management believe the odds against the success of a new piece at this time of the year are too strong—hence the postponement.

* * *

A Night in Venice, produced at Daly's with a company specially engaged by Mr. Duff, failed to make the emphatic success that was predicted for it by those that were familiar with Johann Strauss' score. The reason for this defeat of expectation was simply that the piece is afflicted with an absolutely stupid libretto, and was represented by a cast entirely incommensurate with the merits of the music. Sung and acted by competent people it would assuredly become as popular as any of Strauss' other works, for it is as sparkling as Prince Methusalem and as melodious as The Merry War. The translation of the book, we understand, was made by Marius de Lazare. He has robbed the original of most of its piquancy, and all of its wit. The dialogue is coarse at times and flat always. The singers were all at sea, and the orchestra was similarly adrift. The chorus was weak vocally, and, viewed collectively, as ugly a band as one would not wish to see. The principals sang out of tune and time, and this, added to the slight drawback of none of them having even a passable voice, rendered their efforts somewhat abortive. Wallace McCreery as the Duke was not quite so bad as W. H. Fitzgerald as Caramello—but the difference was scarcely perceivable. Edward Connell, a great, coarse fellow, as a maccaroni cook, Pappacoda, was extremely dismal in his clownish efforts to be amusing. Augustus Bruno, albeit inclined to introduce tricks from the variety stage, was grotesquely funny as Delacqua, a Venetian senator, and D. G. Longworth fairly divided the comic honors by his humorous performance of Barbaruccio. The female element in the cast was generally fat and middle-aged. The principal role, Annina, in the hands of Louise Lester, was brazenly repulsive. She sings in a shrill, thin voice and talks with an accent that smacks unmistakably of the wild, untamed West. We pause appalled—bereft of words—at the name of Rosa Cooke, who acted a domestic. If this lady has not escaped from a dime museum it is because obesity is no longer valued in that quarter. Her assurance is as enormous as her body. Her vocal training was evidently acquired in competition with Barnum's steam calliope. It is a wonder that we came through it all unscathed. But we managed to do it somehow, just sustained by a clear sense of duty and the knowledge that such exhibitions are rare events in the average life of man.

Mr. Duff mounted the opera gorgeously. The scenery and dresses were of the handsomest description. It is a pity that such fine music as this opera contains should have been floored by a silly libretto and an inconsequential cast. These defects may be remedied, however, and if they are, A Night in Venice has in store for it a long and fortunate career. The first-night audience was large and fashionable.

* * *

On three or four nights recently the Casino has been so full of people that even standing-room could not be bought by visitors desirous of witnessing Falka. The pretty opera, with its marvellous *mise-en-scene*, is worthy of the good luck which it is meeting, and there is every prospect of a continuation of the prosperity throughout the Summer. The roof garden will shortly be opened and the promenade concerts after the regular performance recommenced. This will materially heighten the attractiveness of the place.

* * *

The Casino was fairly well filled on Sunday night, but the walking match opening and Bob Ingersoll's lecture at the Academy drew somewhat from the attendance. The programme was mostly made up of Sullivan's music, selections from his operas being rendered by the orchestra, and several of his songs sung by Belle Cole and Harrie S. Hilliard. Ovide Musin played three or four brilliant pieces on his violin, and met with his usual success. The tricks of this player always please the popular taste.

* * *

La Vie will be withdrawn from the Bijou stage on Wednesday next and a burlesque of Barbe Bleu substituted. The management will equip the revival with a fine cast, new dresses and scenery.

Professional Doings.

—Pauline Hall is engaged at the Bijou for next season.

—John McCullough's next tour begins early in September.

—Philip Goatcher has painted some fine scenery for Madam Piper.

—The Missing Link Opera company has closed its short season.

—Haverly's Strategists open in Liverpool, England, the latter part of June.

—Hazel Kirke is pirated by about five snap companies in the Western States.

—Roland L. Tayleure, scion of Clifton, will manage Lilian Olcott next season.

—E. E. Rice is back from Chicago and engaging people for several novelties.

—Shook and Collier will keep some of their companies on the road all Summer.

—A Trip to Africa will open the season of 1884-5 at the Fifth Avenue Theatre.

—L. R. Shewell has written a five-act play called The Shadows of a Great City.

—George Riddle will star next season in Henry Guy Carleton's Lion's Mouth.

—The Silver King plays a return engagement at the People's Theatre on May 5.

—A. S. Pennoyer, of the Tourists, will act as business manager for Lotta next season.

—Hattie Starr, a very pleasing soubrette with a good soprano voice, is at liberty.

—May Gallagher will play in A Random Shot at the Comedy Theatre on Monday.

—The special matinee for the Actors' Fund takes place at the Casino next Thursday.

—The Lights o' London, playing at Miner's Eighth Avenue Theatre this week, is the first dramatic attraction yet presented there.

—Henry Irving gave a farewell breakfast to a number of actors and his staff on Tuesday.

—Pauline Hall will not play Fiametta in The Mascotte, at the New Park, until Friday night.

—Nellie Peck, who is well known in heavy, comedy and character old women, is at liberty.

—Brooke and Dickson have secured a new English play called Haunted Lives, by Wilton Jones.

—J. H. Stuart returned to the city on Friday last. He was out with Rice's Pleasure Party.

—Dr. Purdy, of Boston, has gone with the Fortescue-Rosenfeld Burlesque company as musical director.

—Amy Sherwin, Teresa Carreno and Ovide Musin have been engaged for the Casino concert next Sunday.

—No circus is now complete without a white elephant—a sacred white elephant, and they are all complete.

—Tarboro, N. C., wants an attraction for Fair week, Oct. 27, when the town is filled with strangers.

—*On dit*, that Campanini contemplates embarking next season in the management of a spectacular play.

—Cablegrams to the Freiheit state that the Callender Minstrels are playing to crowded houses in London.

—A. W. Maffin, of the Casino, directed the rehearsals of Well-Fed Dora, arranging the dances and marches.

—Edgar L. Davenport has had an offer to play the leading part in a Lights o' London company next season.

—Hazel Kirke closes season at the People's Theatre on May 12. Young Mrs. Winthrop closes at Omaha June 14.

—David Belasco's version of the Moonlight Marriage will shortly be ready and will be sent on the road next season.

—Benson Sherwood is working upon the mechanical effects for The Pulse of New York. They will be very elaborate.

—The Kiralfys have postponed the building of the new theatre on Fourth avenue until after the Presidential campaign.

—J. H. Connor will return to the cast of A Rag Baby on Monday. His place is being well filled by Barney Reynolds.

—Augustus Harris, the London manager, is negotiating for the production of his pantomime, Cinderella, in America.

—The guarantors of the Cincinnati Dramatic Festival Fund will be obliged to pay at least 20 per cent. of their subscriptions.

—The Ladies' Dramatic Union present Iolanthe at the Academy of Music on Thursday next in aid of the Sheltering Arms.

—The pasteboard silver dollars, with which the Silver King companies advertise, attract much attention in the rural districts.

—The City Hall, at Waterbury, Ct., is for rent on easy terms. The Hall seats 1,300, and the population of the city is 25,000.

—Arthur Wilkinson left for England by the *Queen* on Saturday. He returns for next season and will be engaged at a city theatre.

—The Fourteenth Street Theatre will probably be closed next week, pending the production of The Wages of Sin on the following Monday.

—Gus Kerker, the Bijou musical director, is busy rehearsing the company in Bluebeard. His first violin leads the orchestra during his absence.

—Tony Pastor's Own company is at the Grand Central, Philadelphia, this week. The travelling tour has opened more auspiciously than ever.

—The handsome dresses worn by Lillian Cleves in Only a Farmer's Daughter at the People's this week were made by Madame P. A. Smith.

—Olive Forbes will begin a starring tour under Andrew Waldron's management at Yonkers on Friday. She plays Julia in The Hunchback.

—J. C. Duff informed a MIRROR reporter yesterday that he had no opera ready to follow Venetian Nights. He will keep the Nights on all Summer.

—When Orpheus and Eurydice goes to San Francisco this Summer, the Bijou management will be represented by Jacob Shattuck, the treasurer.

—Eva Barrington will probably go to the Bijou next season. Efforts are being made to retain Jacques Kruger, but Frank Sanger will not release him.

—Woolf Marks is managing Hattie Louise Simms' concerts. Henry Irving complimented him upon the services his quartette rendered at the Star Theatre.

—My Daughter Paints, a play by Gustave Fosberg, brother of Harold, was produced at Washington recently with success. It may be given soon in this city.

—Carrie Burton will be replaced in the Falka cast on Monday by Rosalba Beecher, and upon Cottrelly's departure for Europe Alice May will take her place.

—Stevens and Murtha had intended to produce Colonel Milliken's comedy, Three Wives; or, Nice and Warm, at the New Park next week, and the company was rehearsing with that object in view. But on Monday the managers changed their minds. They are so satisfied, it is said, with the merits of the piece, that they prefer to postpone it until the beginning of the next season, when there will be time for a run. There will be no more productions at the Park this season. Combinations will rent the house.

—Rehearsals of The Wages of Sin began at the Fourteenth Street on Monday. The company engaged for the production is an unusually strong one. Agnes Booth, Eben Plympton, Georgie Drew-Barrymore, Elsie Moore, Mrs. Charles Maubury, Mrs. Bristone, Charles Overton, C. P. Flockton, Hudson Liston and Mr. Elliott, will be in the cast. Maubury and Overton are having new scenery painted by Harley Merry. The Wages of Sin will follow Love and Law on May 12.

—"This is Miss Pixley's fifth season as a star," said Robert Fulford, her manager, "and it has been by far the best. I have filled all time for next season, but it is very uncertain whether Miss Pixley will play, as we may remain in Europe, whither we will go shortly. We will add to M'liss and Zara a new play by Fred. Marsden, called Imp. If Miss Pixley does not play next season, I have booked such good dates, and upon such favorable terms, that there will be no difficulty in disposing of them. This is the last week of a season of nine months."

Our London Looking-Glass.

Shine out, fair Sun, and be our looking-glass,
That we may see the deadly shadows pass.
—Margaret Ed. of Richard III.

The general Easter character of the plays now on the London boards may be best stated as Yeastery. However, good yeast makes good bread and it is B. and B. that authors and managers are after. Mr. Reece's Helen (produced at the Gaiety and taken off after four nights) was not at all yeastery. It is strychnined lager-beer. Planché, Frank Talfourd, Boughan, Byron and Burnand understood that true burlesque was in idea and not verbal situation. But Reece and Farnie disagree with them. Consequently the public disagree with both in their endeavors.

† † †

Who does not remember the woes of little Paul Dombey at the Blimber school. When crammed to mental death he was at a loss to know whether the planet Jupiter was the product of the cube root and the genitive case in conjunction with each other. My friend Charlie Blank is in that condition. He undertook to take a bird's-eye view on Easter eve, just over, of every novelty at the theatres. He tried the view, and his bird's-eye has an ophthalmia. He cannot determine in his mental vision whether The Beggar Student took La Cosaque to Brighton and made Yorick's Love to her; or whether The King of Diamonds, Storm-Beaten with A Bitter Wrong, will go with the Vokes Family In Camp.

† † †

Apropos of Fred. Vokes and his In Camp—he is to have his bankruptcy discharge. All on account of Eliza creditors in Boston, who would not wait, and, forcing him, will now get ciphered out. He is now lessee of the Imperial Theatre, that tourists will remember as adjoining the Alhambra, that fronts the Abbey and is behind Westminster Palace Hotel. This theatre is much supported by audiences from the Surrey side, *via* Westminster Bridge. I hope in the new hands it will not be *Vokes preterea nihil*. It would not be if Mrs. Cecil Clay could be induced to return and rejoin her brothers and sisters.

† † †

How Padre Hamilton Griffin must have fretted when he heard of "Our Mary's" lamentable fiasco! Every newspaper in the dramatic line mourns for her. So do I. P. H. G. left on the Cunarder Saturday morning from Liverpool for New York. Arrived at Queenstown, her blade was broken and back she steamed for Liverpool for repairs. P. H. G. hurried back to London for a day while a new blade was being "propelled." Had he been here Friday night when the Lord Chamberlain Pickwickianly left it to the managers whether they would close Saturday night after Prince Leopold's funeral, Miss Anderson would not, in a card in the morning papers, have regretted that she could not close for the Prince's obsequies and then carded the evening papers that she would not play, "not because of the Duke's death, but because of her own illness." P. H. G. would have made her reconsider and agree to honor the memory, etc. Besides, why could she not yield Monday night of Holy week for her farewell? Surely, under the circumstances, "Church" would have given the "Stage" an indulgence. An aristocratic little bird whispers to me that Irving was cabled by the Prince of Wales and cabled back to close. Pride and not good taste then suggested illness. I fear that "Our Mary" will be hurt in her second engagement by this fiasco. Moral: P. H. G. should always be on deck, looking out of the port-hole for breakers, icebergs and possible collisions.

† † †

I clip this paragraph from this week's issue of *Under the Clock*—a weekly tender to the frigate *The Theatre*—both showing the same style of "manning:"

As Miss Anderson disappears from the music scene in London, another American lady comes on. Miss Rose de Vere, who is announced to appear all next week at Sadler's Wells Theatre as Viola in Twelfth Night, is a debutante from the Southern States of America. She has resided for some months in England undergoing a course of studies in preparation for the stage, which, it is hoped, will have a gratifying result. Miss American prototypes, who has brought out many popular actresses in New York, is the Mrs. Stirling of the United States.

Here are two conundrums: Who is De Vere? From what church steeple hath she been blown to Albion? and who is the Mrs. Stirling of the United States? Is it our mutual friend, Madame Michel?

† † †

Apropos of "mutual friend:" Mrs. Bancroft has been cast by Clement Scott on the stage of his current *Theatre* in the part of Silas Wegg. That is to say, she has dropped into poetry. It is a sort of co-respondent poetry and is entitled "Thou bid'st me live." Wegg was more or less a plagiarist, but Madame Bancroft is original and sweet—if sad. Here is her last verse:

Thou bid'st me live! I love too well;
No more my resolutions chide.
Death shall ring out the nuptial bell
And be my bride.

Permit me to add in conclusion—"Happy Death!"

† † †

Good Friday night was actors' holiday. The Savage, Green Room and Junior Garrick clubs were crowded with professionals, and the ladies of the stage gave little dinners or suppers. They were not fast. It was the Church that kept the fast. Some of them lose salaries. Debited to Church. Last week, on account of the princely funeral, other salaries were lost. Debited to State! But managers and professionals are in good spirits, for the period of fashionable mourning closes saloons, ball-rooms and kettledrums, and sends the votaries to stalls and boxes—that are the paying portions of the houses.

† † †

Calling for authors is getting to be a nuisance. Bartley Campbell was summoned by the pit for My Partner at the Olympic. "He is in America", said George Rignold, who had played the part so cleverly done by either Louis Aldrich or Frank Mordaunt; "but if you will wait I shall cable him and get an answer." The audience laughed, but did not wait. It was the only hit G. R. made. He does not seem to forget Henry the Fifth, and did not reach the success of either Aldrich or Mordaunt. Nor could Beck reach up to Dick Dillon's ability in the other part. Maude Granger's beauty and pathos were much missed. I cannot congratulate B. C. on the success of his play. It was not richly cast. Rignold never was very popular here, and he is not retrieving. Really the best thing of these Easter "Olympic revels" was the playing in Kiss in the Dark, by the lessee, Mrs. Conover (who has lived in America), whose acting name is Carrera. This suggests polished marble, but she is supple and yielding.

† † †

Oscar Wilde, undismayed by his want of success in his Russian play, is writing a drama of English life. Meanwhile his tickets of admission to his wedding are in the engraver's hands. He weds a daughter of a Q. C.—Mr. Horatio Lloyd; a Middle Templar, Recorder of Chester, near Liverpool and a popular Judge of the Northern Welsh county courts. I thought her pretty as I saw her in a box at Covent Garden during the Salvini week. The courtiers of the courts of the goddesses Fortuna et Pecunia think her pretty; for under the will of a lately departed relative Miss Lloyd has $5,000 a year, which in this country is equal to $10,000 in New York City, oppressed as it is by local taxation and national revenue imposts. When a ship is "good at Lloyds" it is said to rank A No. 1. May I not say the same of O. W.'s courtship?

† † †

Connie Gilchrist was out of the cast of Our Helen. Hence it tailed, say the mashers. *Peutetre*. (My waiter says he has no such potato on his bill.) The mashers, in effect, sang in chorus:

Ted Terry's antics and Bob Reece's puns
Make sick the heart of England's mashed sons;
Our joy's departed and our hopes are dead,
Our star's declined since Connie Gilchrist fled.

Then the barritone masher sang in solo:

The shades of night were falling fast
As through the crowded Strand there passed
A youth who said, "Let none rejoice,"
Then murmured in a broken voice,
Oh, Connie!

"Try not the 'Pass,' an old man said,
"Though 'tis for stalls, for Connie's fled,"
And Strand-ed maidens winked their eye,
Murmuring as he passed them by,
Oh, Connie!

† † †

What more appropriate to Easter than music? London has music now to the full. While the hat goes around for those old spendthrifts, Sir Costa and Sir Benedict, who have conducted for sovereigns and wasted half sovereigns in their zenith, the box-office hats are moving and plethoric with Carl Rosa opera, Callender's Minstrels, The Beggar Student, Chilperic and La Cosaque. The latter is not, I fear, destined to be popular. Hervé, its composer, has a rival in himself in Chilperic that never fails.

† † †

One result of Manager Mallory's visit to England has been the engagement of Miss Kate Bishop for the Madison Square. Now the New York stage will have its female Bishop as well as its male Charles. She is the only woman except Miss Madeleine Henriques whom I ever saw and heard enact Clara Douglas that could divest the part of its mawkishness and give proper play to the sentiment, heroism, "fence," emotion and veiled cynicism of the character.

† † †

The dramatic interest in the story that Mr. McCoan, M. P., knocked off Mr. Labouchere's hat in the House of Commons because it was kept on during the reading of the resolutions of condolence respecting the demise of the Duke of Albany, loses its point. For Mr. Labouchere happened at the time to be asleep (no uncommon thing in an M. P. now-a-days) and unconscious of his apparent breach of etiquette. The editor of *Truth* and the Prince were great friends. Almost the last letter which the latter wrote was to the former acknowledging some nice things in the sprightly weekly. So that Mr. Pinero has lost an incident for a new comedy.

† † †

I can commend a sensational drama, feliciticously called Haunted Lives, by Mr. Wilton Jones, which Sam French has the licensing of, and with which Edmund Tearle and Rose Leclerq have made a success in the Provinces. It is consistently sensational, with scenes leading absorbingly up to the climax. Who will bid? Going! going! Shall I say, "Gone to Brooks and Dickson?"

† † †

Blanche Roosevelt last night—Easter Eve—gave a charming midnight supper at her apartments in Members Mansion, Victoria street, Westminster, to a large number of celebrities after the first-nights of the Easter Eve plays. I met Mr. and Mrs. Brereton Howard, Mr. Labouchere and his *fidus Achates* on *Truth*, Horace Venor; W. Beatty-Kingston, the Admirable Crichton of the *Telegraph*; Mrs. Beerbohm Tree and Colonel Pat Nugent (of the Grevilles) and his wife, whose poems David Bogue has in press as a surprise to the connoisseurs of *Athenæum* and the chlorodermic *Academy*. Madame Blanche's novel of "Stage-Struck; or, She Would be an Opera Singer," will be issued next week by Sampson, Low, Marston & Co.

† † †

Walter Weblyn, editor and proprietor of the *Illustrated Sporting and Dramatic News*, denies to me that Piccolomini is ill, or in pecuniary distress, and alleges that she is, as Marchese Cartani, residing in Florence full of reminiscent and present happiness.

† † †

I have a grudge against Billy Florence—who, by the way, is enormously popular here in every circle—for his puff of Morley's Hotel. Stage-folk who go there should inform their friends that when they leave cards they must give the attendant sixpence or the cards will never be delivered. The incrustation of the fee system which, I am bound to say, has much worn off of inns, taverns and hostelries here, is, however, still as thick on Morley's as it was when Bulwer and James (G. P. R.), in their early novels, helped to make it famous.

† † †

Apropos of reminiscences, a confidential friend of Patti has written a volume about the songstress. The motto will be, I hear, substantially, "Hear me for my Cause." The friend's name is Louisa Lane, and the volume is to be translated into English at once.

† † †

Who among the old playgoers does not remember that superb and beautiful woman, Mrs. Charles Calvert (sister of the Eastern "Barry" and the Western "Clifford"), who shone as "Chorus" when Rignold played Henry V., or her husband, who came over to "direct" that play and was funnily caricatured by Brougham? These remembrancers (and I include Joe Tooker) may be glad to know that their daughter, Josephine Calvert, not sweet sixteen, is shortly to make her debut at Manchester. Inasmuch as she inherits beauty, clever executive stage management and dramatic force, she will have only herself to blame if she does not become a planet Venus in the theatrical firmament.

† † †

Great preparations are making here to receive the dramatic King Henry (the IX.) and Queen Ellen (III.) and their chamberlains, Sir Joseph and Sir Bram. The *Herald's* clever interview with the King is extensively reprinted this week.

† † †

The Callender Minstrels have made an enormous Easter success, and Messrs. Frohman and Haynie, the managers of the "darkey band," have proved themselves able to restore a prosperity to even the Holborn Theatre. Our old Niblo's Theatre friend, Kate Santley, has made a go of La Cosaque to those who have not seen and heard Judic in Paris. Lawrence Barrett failed of the success that his friends had hoped for. The ludicrous side of the last act of Yorick's Love came out too strongly. However, possibly the tug of Easter week may pull him to a better harbor.

A. Oakey Hall.

Rose Eytinge Suddenly Closes.

A brief despatch in the Tuesday evening papers announced the break-up of Rose Eytinge's company in Chicago. Yesterday morning's papers said that Cyril Searle, Miss Eytinge's husband and manager, had suddenly left the company, and that the members were in sore straits; but that he had returned and announced his intention to pay all bills and resume the tour.

However, J. O. Le Brun, Daniel Hart, J. D. Roler and Georgie Knowlton have returned to New York. Sidney Drew is in Philadelphia. Some of these people pledged their personal effects to get away. Mr. Dickinson, the treasurer; Mr. Wilkins, the stage manager; Mr. Percy and Miss Eytinge are still in Chicago.

Mr. Roler says that Mr. Searle had made an appointment to meet the company at the St. Charles Hotel, in Chicago, at 5 P. M. on Sunday last. When they assembled there it was learned that the manager had started for Detroit. He was supposed to have about $500 in his possession—the greater part of the share of the Hooley's Theatre engagement. Miss Eytinge expressed surprise at her husband's conduct. Salaries are five or six weeks behind. The feeling among the returned members is very bitter, but the disposition toward Miss Eytinge is kindly.

A letter has been received by a gentleman in this city from Louise Pomeroy, dwelling upon her success as the heroine of Mrs. Henderson's Claire and the Forge-Master, out in San Francisco. Miss Pomeroy and her husband are now starring in this piece under Al Hayman's management through California. They will play a return engagement in 'Frisco.

The Giddy Gusher

If there is a case in which the various monopoling societies of this town ought to interfere, it's in the baby business as we see it on the stage. I never remember but one play in which the treatment and appearance of an infant didn't give me the horrors, and that was in the Hearts of Oak company. But that sweet old baby who played naturally with a watch on grandpa's knee, beside a quiet hearth, in a tranquil homestead scene, died of the excitement and unnatural conditions.

* * *

Some time ago I saw a dear little, helpless infant dragged into a play, where border ruffians, in full black beards and heavily-painted eye-rims, handed it about and a heathen Chinee nursed it upside down to catch a laugh. Now, the other night, I went to see the Rag Baby and found it a laughable, enjoyable performance, with an exceedingly funny fellow named Frank Daniels, and a clever soubrette, Jennie Yeamans, in it. But when a puny, preternaturally old and weakly infant was introduced, every particle of fun was eliminated from that play for me.

* * *

When it wasn't on the stage, I could see the poor little creature in a stifling hole of a dressing-room (for Tony Pastor's dressing-rooms are none of 'em as big as his heart, and though Tony's heart is bigger than himself, and he is no fool of a man; still Tony's diameter is not equal to the necessities of a nursery). The vision of that weakling of a baby lying in the taggery needed for the stage, waiting from the first act, between eight and nine, for the finale at eleven, kept back many a laugh, and dragged the fun from out every situation for every mother in the house.

* * *

Put this thing to the vote. There may be indiscreet maidens and brainless men in audiences. I think very likely there are: but the majority, all over the world, will be found to be mothers and fathers. And God forbid a mother or a father should take sides against me when I say, Keep the babies off the stage till they can walk alone! Hugh Fay, of the Barry and Fay company, has been blessed with two of the most remarkable children I ever met. Pinky and Jumbo would not be set back a quarter of an hour by a brass band, and Barnum's greatest show on earth, afternoon and evening, wouldn't disturb one hair on their red-gold heads; but the pulpy brain of the average infant demands quiet and the seclusion of a tranquil home. Mr. Hoyt aims in his Rag Baby to produce laughter—the sentimental fragment of his piece would be much better turned into broad burlesque; and for that purpose, if the unhappy father dragged on a person of mature years dressed as an infant, the laugh would be much longer and louder.

* * *

I met a little fellow on the street the other day—he used to drive Tom Thumb's coach, and I think was the brother of Little Mack. That funny chap must weigh about fifty pounds; he has a face as broad and flat as the moon's; he looks a thousand years old, and he has a gruff, bass voice that sounds like Simon the Cellarer's. That creature, dressed in long clothes with a frilled baby cap on him, would convulse an audience as Jennie Weatherby does as a fairy. Yeamans stands at the door and describes Old Sport's rescue of the infant. How much funnier it would be to see it; and with such an infant, a bit of wire and a leather belt, what a funny thing the rescue could be made. Instead, that wretched little specimen of mesmerism is toted on, livid in color, meagre in outline—from those boneless baby gums no sound issues; but the beating female heart all over the house feels it must be Godfrey's Cordial or Winslow's Soothing tod that controls its nervous little emotions.

* * *

The poor weak baby! its tiny hands clutch many a woman's heartstrings—its wan face wrings many a female soul; and for certainly one-half the audience its presence is a torture. For Heaven's sake, clever Frank Daniels, bright Jennie Yeamans—demand that Mr. Hoyt make his piece a Rag Baby from this out, unless he gets a robust infant of twenty-five or thirty years to be tossled, danced, sung and shouted with instead of that poor feeble infant.

* * *

I wrote a moment ago of Pinky and Jumbo Fay—and my memory does not hold brighter pictures than of those clever little children. Pinky is now a little one of three years and Jumbo is twenty months, or some such age. For two years I have enjoyed an intimate acquaintance with that little maid and her brother, and owe much worldly wisdom and many pleasant hours to their companionship. Pinky despises the conventionalities and deceits of this world and especially of the mimic stage. In the play of Muldoon's Picnic a girl calls Mr. Fay father. It was a year ago—Pink couldn't have been more than two years old—when in her company I made one of Barry and Fay's audience. Pink informed me that it was "the old man" when Hugh Fay came on; but when a very red-headed girl addressed him as "Father" her rage knew no bounds. Out she went into the aisle. "Fokeses!" she cried, "it's a dreffal story. I'se the only little dirl 'at man has dot. It's my farver, and I sink it'll be a picnic, wons as Muldoon's, when my mover hears iss sing."

* * *

About this time a very lovely lady friend had the usual trouble with her husband. A separation took place. A suit was begun, and alimony, and crimes, and judgment, were words frequently on my fair friend's lips. Pinky—at her doll during one morning, while this lady told me the latest developments in her case. No one noticed the child, or thought she heeded the conversation, till finally she chipped in and said:

"I wish I could die married."

"What for?" asked my poor friend.

"Betos I'd have all a mommy same as you do."

Then the baby went home, and during the evening said to her mother:

"You has'nt dot as many slee stags as Mrs. ——."

"What has she got, Pinky?" asked her mother.

"She has'nt dot any little dirls," said Pinky, "but she's dot a *sufferer* and she's doin' to have a *dudgment!*"

* * *

Naturally, then, the Fays thought the precocious infant ought to go on the stage. You know all of you heard of the confidence youth who went on to say that "the marriage waits," and added "I would also state that the man who lays his hand on a woman except in kindness," etc. Pinky had a pretty little speech and knew it properly by heart. She entered on her duties in some town in Western New York. She repeated the verses, and then she faced the footlights.

"I have dot a peacock blue silk mouth pocket too in," she began, "but my Mamma Fay wouldn't let me wear it. Jumbo has dot the head; you would like to see Jumbo," she continued unembarrassed. "Jumbo is a bully slee boy."

"Come off," sang out Hugh at the wing. "My mother McGiven is here to-night," went on the communicative infant. "And Billy Barry had some John Collins in a tumbler to drink for before we turn to the house. Jay Ryley is doin to do on his yacht and stay on the rocks next Sunday. And my Auntie Madeleine Ryley has dot a new pair of boots. My new shoes hurt me, but they look well. Tootsum says Fred Lesher needn't sing Rip Van Winkle, betos he ain't dot any voice."

"Come off," from Hugh at the side. "Dicky Bill is bully town wif his wife; and Ted Wallader says its jess jealousy ats stopping him out of Tuxedo's business. John McCaull says I'm a Daisy, and engaged for ten years."

* * *

What else the world said we never shall know, as Fay dashed on and dragged the infant Instructor off. Take her all in all, Pinky Fay is the only child I can tolerate on the stage, and the rest of humanity wouldn't have her at any price. But I plead (Pinky excepted) for the suppression of infants on the stage.

Ginx's Gossip.

Another Western Paralyzer.

A correspondent has sent THE MIRROR the following notice from an Aurora, Ill., paper, which probably surpasses any of the brilliant Western criticisms on record: "The Kellogg concert, as might have been anticipated, was largely attended. The dollar frauds-out was rather rough on the hoodlums, but the audience managed to exist without the customary war-whoops. The divine Louise was as reconcert as usual, which, by the way, she ought to be, being well seasoned. The editor of this paper makes no great pretensions in the way of musical criticism, but when a genuine $500 grand, spiral, sub-and-twist, back-action, self-adjusting, chronometer-balanced, full-jewelled, fourth-proof, eye-exerting complimentum comes to town, he proposes to hump himself. Kellogg's diaphragm has evidently cut, like wine, improved with old age. Her upper register is up-stairs near the skylight, while the lower register is closed for repairs. The eleventh Kellogg performed her grand triple act of singing, rolling the eyes and talking to some one in the wings at the same time. Her smiles at the audience were calm, but determined, but her smiles at the 'feller' hid behind the scenes were divine. Her singing, when she condescended to pay any attention to the audience, to our critical ear (the other ear being carefully folded up), seemed to be a blending of the fortissimo crescendo dam fi-as—or vice versa either. Her costume was a harmonious blending of the circus tent and the balloon style, and was very gorgeous, barring a tendency to spill some of the contents out at the top. The Italian part of the business was as fidgety and furious as usual and demonstrated what early associations with the hand-organ and monkey will accomplish. The venerable and always fresh, Brignoli, was as graceful as usual. His appearance very nearly resembles a stove in a corner grocery or a water-tank on a narrow-gauge railroad. He was not fully appreciated until he turned to go off the stage. He then appeared to the best advantage and to take an interest in getting out of sight as soon as possible—an effort in which he had the sympathy of the audience."

Things In Buffalo.

Manager John Meech (of Meech Brothers) of Buffalo, was in town last week. A MIRROR representative meeting him on the Square, asked:

"Was business the object of your visit, Mr Meech?"

"No; I gave $100 for a box at Abbey's benefit, so Simon Fleischmann, of the Buffalo *Courier*, came with me to report the affair for his paper. On Monday night, after the performance, he wired nearly one thousand word to his editor."

"Has the present been a profitable season for Buffalo?"

"Very; we have had the best attractions of the year, and played them all to good business. We shall shortly have the Wagner festival, in which a chorus of six hundred voices will be heard. Nilsson comes to Buffalo especially to sing in it."

"Have you booked much time for next season?"

"All of it, with the pick of the best combinations. We will open about Sept. 1."

The Actors' Fund.

The returns for the benefits are coming in slowly. As yet they do not exceed $5,000; but several important cities are to be heard from. Philadelphia managers, for instance, decided that while two circuses and many of the strongest dramatic attractions were there, it would be useless to give a benefit. Madame Scalchi's generous gift of $200 was well timed. Each succeeding Benefit brings increased private subscriptions.

PROVINCIAL.

BOSTON.

Squeezing was brought out at the Globe Theatre yesterday by the Union Square Theatre co. to a large and enthusiastic house. As I said in my despatch, I, in company with the majority of the audience, enjoyed the piece, and consider it much above the average. But most of the critics think otherwise. "And I can't see much in it," One of them belongs to a very old Puritan family in Dorchester. Would that have any bearing? Quality in Dorchester. Would that have any bearing? Another critic could not go in groans, and sent a lady friend to see Squeezing because of women's rights, mission and all that sort of thing. Would her criticism be cut thus? A devoted Wagnerite did the business for another daily. Can it be possible that the musical nightmare of the Lohengrin could unload him? And so forth. I give opening each still humored him? And so forth. I give opening each still humored him? And so forth. I give you this much to show you that Stuart Campbell has come to stay. It seems to me that Stuart Campbell has come to stay. His last work here. And that is saying much, for My Partner is in many respects the best American play, The only serious fault to Squeezing is the tendency of characters and sets of characters to move on and off the scene in too great regularity, as a general world came and went his troupe. And, after so much has been said, the close of the fourth act seems forced and unnecessary. A curtain here prolongs the anxiety—beyond what the dramatic idea demands. The misunderstanding should be explained in a few moments at the most. Much stress is laid on the rigid character of Quinton Blair and its consistence. But I have an idea that it is its touch and unconformity that provoke the hostile criticism. There are just such men in existence to-day. Not a great many, to be sure. But one would suffice to serve as a model for the dramatist. And I doubt not Mr. Campbell could find many such in the house of his consciousness. Finding the man, all else follows as a sequence. I liked Mr. Coghlan much. And it is the first time I have ever liked him in anything. So I cannot be accused of undue partiality, I do not think.

Miss Carey was equal to the situation at the close of the first act, but elsewhere the character seemed drawn for her, so superbly did she play it. There is no need of mentioning characterizations in detail, when it can be stated in general that all were fairly done, and the reputation of the Union Square co. will not suffer at present. The play was mounted beautifully. Separation continues another week.

Orpheus and Eurydice came to the Park, preceded by an event sooner in the shape of a rumor of naughtiness. I stood though the performance, and was tired, not only of standing, but of the entire affair. The music is mediocre and the language worse, though the people are fair in their work, and make the most of their opportunities. The Harvard undergraduates occupied the four boxes and the two front rows in the orchestra, on the last night of the affair, and, for a wonder, behaved themselves very well.

The Silver King has been given for the last time, and has not been a success, excepting in the superb way in which it was mounted and played. It is said that Boston is the only city in America where the play has been given that it has not been a success.

The musical season at the Bijou Theatre will be brought to a close with this night's presentation of A Trip to Africa, and John J. Braham's benefit on May 4. Manager Tyler is showered with congratulations all around on the success that followed his resumption of the direction, and upon Stage Manager Nuendorff as well, for his care and judgment in the production of the operas. The Rag Baby follows for the opening of the Summer season.

Claire this week yields to Dion Boucicault's Topsy Turvy at the Boston Museum. This is the same play that was given some time ago in New York under the title of Vice Versa; a fact not generally known here, I believe.

Tony Pastor filled the Howard Athenæum during the week with crowds of fun-lovers, the entertainment being full of specialties. Silvo is very clever in his equilibristic business. The youngest of the two ladies in the Martens Family is quite wonderful in the possession of natural beauty. Tilt's Marionettes and Dunnan's ventriloquism seem to call for the remark that such childish business should go upon the Common and Park with hand-organ and Punch and Judy shows. The Bandit King comb. follows.

Uncle Tom's Cabin was given at the Windsor Theatre three days of the week, with Daisy Markee as Topsy. This sprightly lady is one of the best personators of this character, and plays the banjo well withal. Variety rules at the Boylston Museum.

Items: I met the musical critic of one of the dailies at a concert one evening during the week, and happened to ask him if he attended all the Wagner concerts. "Oh, no!" he said, "I went to only one. That was all I could stand. I got a Wagner crank to go to the rest."—Henry E. Dixey's burlesque of Adonis will probably be given at the Globe Theatre soon.—W. F. Apthorp, musical critic of the *Transcript*, will sail for Europe in June, to be gone three months.—Harry W. French has gone to Mexico, which probably means that next season we shall have that country stereotyped and talked about.—Frank B. Hayes' annual Sunday night concert occurred at the Park Theatre, 27th, to a good house. Elma Delmar, Alta Peaze, Nettie Von Buren and D. M. Bidwell and the Temple Quartette sang. All were in good voice, and encores were frequent.—Allessandro Salvini will visit Boston during May.—Charles Coghlan is at the Adams House.—Fanny Davenport is at the Brunswick.—Maude Harrison is at the Adams House.—One of the women-college papers calls upon its disciples to suppress the play of Separation, "because it instils wrong principles into the mind of the public." Ah!—The Age of Clubs gave Manager Eugene Tompkins a send-off from Saltonstall at Parker's Sunday night, since Mr. Tompkins intends crossing the sea and making Boston manage for the balance of his life. Miss Gourault, formerly of Toledo, is the partner in the new game.—Juliana will reach its eighth performance during its coming revival at the Boston Theatre, when beautiful souvenirs will be issued.—I met Charles H. Potter, a few evenings ago, an acutely "mad clear through" as such a genial fellow can become. He forgot to get his installment of domestic peace when up on the street, and when he reached the New York and New England depot to go home they were all sold out. He concluded to miss his train and went over to the Boston and Albany depot, only a few blocks away, where he was told by the news agent, with a grunting air, that they "did not keep domestic peace." Pennsylvania will govern themselves accordingly. The Boston and Albany corporation is so covered with cranky every-papers and disorganized opinions that there is no room for reputable domestic journals. At least this is the inference one draws on looking over the list on sale.—A supplementary dramatic week will probably be an event at the Boston Museum, beginning May 18, when The Dominant will be the attraction, with Charles Barron and Annie Clarke in the leading parts.—Charles T. Rich, the genial (I usually add genial-looking, but I am not ready to try on any suggestive color yet) treasurer of the Howard Athenæum, will leave a benefit May 16, for the courtesy of Rich and Harris and Atkinson and Gilbert, when Pook's Bad Boy will have its first representation in this city, with William Carroll, honorably remembered here, in the cast. No thoughtful man will go to the Howard that evening without first purchasing Carroll with a lifepreserver. Next season is to come.—The Holy City, Pearl's success, which has never been heard in Boston, furnished the music for one of the Tenth Band Regular promenade last Tuesday. The world moves.—The Barnum-Bailey Menagerie comes to the Boston Museum during the Summer season.—Dion Boucicault is to be busy, looking after the production of Topsy-Turvy at the Museum.—Emile Sarmiento is at the Adams House, with rumors of new songs will be given at Tremont Temple, May 4, with J. G. Cannon directing the male chorus, and Lizzie Annan, Hattie Bond and Miss Christine Nilsson will appear in the next Wagner Concert. This season will be given for two first-class matinées.—Mme. Rose Coghlan, of the Union Square co., will visit Boston again on Monday, to superintend the production of Pamela Nicholson.—The F. F. Whitney, the well-known dramatic author, has returned home, after staying with Gilbert and Sullivan several months in England.—Governor Ames will preside at the opening of the New England Kitchen, on Tremont Row, May 1.—Frederick Archer will begin a series of twelve concerts on Music Hall on May 10, the concerts being given on the 13th and 14th instead of the 12th and 13th, the evening of the 12th.—T. S. Cleveland will be the organist of the Boston Theatre, succeeding Carl Zerrahn, resigned. Three concerts to [illegible] if the season was begun in any

other way.—The souvenir of the Bijou Theatre, given last Monday night, was a delightful little affair, being a book containing portraits of President Hastings, Manager Tyler and Stage Manager Nuendorff, full-page illustrations of the stage as set in every scene of all the operas given at the house, and full records of the previous season, with cast, etc. Edward O. Shelton, the programme publisher, deserves this especial mention for his taste and enterprise in getting up the affair.—Rose Reed, of the Joseph Jefferson co., is very ill in Boston.—Manager Edward E. Rice has been in town for several days.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): The aggregate attendance during the past week was good, though not near what the merits of Young Mrs. Winthrop deserved. An evenly balanced co. gave this delightful drama a refined, picturesque and pleasant rendition. I can hardly agree with the local critics in their over-exuberant praise of E. J. Buckley and Fannie Reeves. Enid Leslie made a pretty picture as Edith, the titled girl. Jean Clara Walters was good as Mrs. Heth, and William H. Gillette gave the part of Boston Scott, the lawyer, with a tone which vastly pleased. Mrs. Langtry has cancelled her dates here, and the house will be closed until Thursday, when Madigahs will begin a three nights' engagement. Boston Ideals to follow, 9th.

Academy of Music (John A. Ellsler, manager): Two very poor companies played to crowded houses at this place last week. Jennie Davis displayed his diminutive form and voice at the head of his own co. Peck's Bad Boy was portrayed by Atkinson's Comedy co., 24th to 26th. Castle's Home Show this week. Around the World in Eighty Days to follow, 9th.

Dime Museum (Sackett and Drew, proprietors): The bill this week announces Lucia Zarate, the 4 3-4 pound midget. The curiosity hall will now accommodate 1,000 and the theatorium seats 700.

Items: The Cleveland May Festival, to be held in the Tabernacle 17th to 19th prox., is one of the musical events of the near future. The following is a list of the soloists: Madame Trebelli, Emma Juch, Henrietta Beebe, Birdie Hale Britton, Agnes Huntington, Messrs. H. W. Whitney, John Jordan, H. L. Falkenau, A. L. King, S. E. Jacobsohn and Michael Brandon, A. L. King, S. E. Jacobsohn and Michael Brandon. The chorus will consist of 300 voices, orchestra sixty pieces. Alfred Arthur acts as musical director.—The Rajah will close the Opera House season.—Mr. Henry G. Berger is in the city, ahead of Madame Modjeska.—Cleveland *Leader* April 25: Frederick Warde, the tragedian, John J. Collins, his late manager, and the Cincinnati Dramatic Festival Association were sued in the Common Pleas Court yesterday. Ellen Minchley, the plaintiff, claims that Warde and Collins borrowed of her at different times $2,250, for which they gave her their promissory notes. Her petition states that the notes have not yet been paid. A writ of attachment, which accompanies the petition, is intended to stop a portion of Warde's salary still due from the Cincinnati Festival Association.

NEW ORLEANS.

The Deuce of Hearts co. began a week's engagement at the Academy of Music 13th and was welcomed by a very flattering house. The engagement, occurring after Lenten quiet, was necessarily a successful one financially, but the comedy itself hardly proved worthy of the pains nage or of the really excellent co. engaged in its presentation. Louise Baltic and Messrs. George R. Edeson and John F. Ward make up a strong trio and deserve a better medium for the display of their abilities. The Thatcher, Primrose and West Minstrels paid their first visit as an organization to this city 20th, and have done a splendid week's business. The show is a remarkably good one. Each individual member is deserving of the warmest commendation for his work. Besides the principals, who are well known and notoriously clever, Messrs. Frank Howard and Will Raymond as vocalists and Carl Rankin and Billy Rice as comedians were nightly—and justly—given loud and sincere applause. Frank E. McNish is an athletic wonder and Harvey Fagan a remarkable clog-dancer. As an entirety this troupe is given the palm as a minstrel organization by our critics. This engagement closes the season at this house, and until next Fall our public will have to look to our lakeside resorts and tent-shows for amusements.

Gossip: The Summer season at the Spanish Fort Opera House began April 24 with the introduction of the Catherine Lewis Opera co. in Olivette. The attendance was large and applause deservedly frequent. Miss Lewis is the best Olivette we have yet seen in New Orleans, and her supporting co. is clever. John H. Connift, late of the Grand Opera House, has been the wise selection of the Spanish Fort management for Treasurer.—W. W. Kelly is just recovering from a rather severe illness, which has lasted for several weeks. By and with the consent and approval of his co. he closed his season after the night of his benefit. Grace Cartland who was to be the star of the Kelly co., and who is an excellent artist, leaves for Chicago probably this evening (April 27.)—Fred Maubernet, the popular treasurer of the Academy of Music, takes his annual benefit 26th.—The T., P. and W. Minstrels have arranged a special bill, and all seats are taken. Fred will have an ovation, and he deserves it.—The frequenters of the West End Opera House are anxiously awaiting positive news of what co. they are to expect for the Summer season at that popular resort.—Florence Gerald, late star of A Friend co., and a lady of high literary entertainments, left for New York a few days ago.—L. W. Warwick came here to join the Kelly co., but arrived too late, and at last accounts was "waiting for something to turn up."—Louise Sylvester has been quite ill, but is now recovering.—Manager Bidwell has not been quite well lately, but will soon be about again.—A. Bagnetto, scenic artist for Manager Bidwell, has been engaged for the Summer in the same capacity at the Spanish Fort Opera House.—The session of the Supreme Lodge of the World Knights of Pythias, which has been held in this city during the week has brought a crowd of visitors who have helped materially to swell the attendance at our places of amusement.—Faranta and Gorman have been doing splendid business at their respective teat shows during the last week.—The Dime Museum still draws its crowds.

CHICAGO.

The Boston Ideal Opera co. have had their usual large patronage at the Grand Opera House the past week. The theatre has been crowded every night and at the matinee. There are no new faces or voices in the co., but the old favorites were cordially welcomed. They have appeared in Giroflé-Girofla, Barbe Bleue, Martha, Musketeers and Fra Diavolo. This week the same operas will be presented.

Rose Eytinge and co. appeared in A Winter's Tale at Hooley's Theatre, but the version of Shakespeare's beautiful drama presented by the actress was most unworthy of her. It was cut and chopped up beyond recognition. Cyril Searle is understood to be the guilty adapter. It did not draw, and was withdrawn on Friday night, the star playing her last year's success, Felicia. Miss Eytinge as Hermione, in A Winter's Tale, gave a very careful and intelligent performance, but her support was very bad. This week W. J. Scanlan, the popular Irish comedian, will appear in his new play, Aristocracy, arranged for him by Bartley Campbell from My Geraldine. May 2, Nat Goodwin in Hobbies and his burlesque of Henry Irving, in Three Bells.

Mrs. Langtry had a very successful second week at McVicker's Theatre, large audiences being the rule. Of her support, the most commendable work was done by Fred Everill as Dr. Thornton, and Messrs. J. W. Pierpont and H. A. Weaver as Sir Woodbine Gorphen and Mr. Crossley Bath. The Captain Bradford of Archer Elwood was weak and unsatisfactory. He showed himself to be a very ordinary actor of the middle English type, with a very thick enunciation. This week, Herr Baumann and Miss Jeanish in a round of German drama. The stars will be supported by the German stock co. of Mr. Baumann, who have played every Sunday night at McVicker's for some years past. The opening play is Faust, followed by Uncle and Nephew, Glen Wanne and Narcisse. May 2, Leon and Cushman's Minstrels. A novelty at this house.

Storm-Beaten at Haverly's is not drawing very heavily, but the patronage packed up considerably over the first week. The drama reached screaming. A careful study of Ed. Collier in this play proves him entitled for the class of work he is called upon to do. He cannot subdue his tragic tones, so long practiced in the Romeo drama, and rants and bellows in the best scenes of Buchanan's play, until the passion he depicts is torn to shreds and tatters. Willie Seymour does much toward making the drama enjoyable. Miss Jessie Green, a chopheard, is a capital piece of work. The play remains this week, and on May 4 Cushman and Burpless, with the Boston co., begin an engagement.

John Gray, at the Academy of Music, and Wambold—A Farmer, at the Standard, have had a profitable week. The Academy this week will have the Sparkes co. in A Bunch of Keys, which is sure to do well. The Standard will offer Lights o' London, with a strong cast.

On May 5, George C. Miln will begin a week's engagement at this house, appearing in a round of Shakespeare's tragedies. A current feature of this engagement is that in which he the first time since the fire of '71 that legitimate tragedy has been given in this part of the city by a professional co. of actors. The result will be watched with interest.

The new comic opera, The Missing Link, was produced at Central Music Hall last Tuesday. It ran two nights to small audiences, and then the manager ran away, leaving salaries and rent unpaid. The audience of Thursday was dismissed, and the co. is stranded here. The music, by W. S. Seibrech, was good; the libretto, by W. Edwards, was bad. This latter defect could have been remedied, had the financial backer not become scared at the poor reception accorded the opera, and the harsh criticisms given it by the press. J. M. Kelleadt, of Circleville, O., is the name of the abscondingmanager. He is a young German without any experience, whose father left him considerable money that he was anxious to spend. George E. Baker was associate manager, and he left town the same day. The actors have had put in all the available cash, and they are to be grieved. Some of the co. got their salary in advance. Both Conner, Almere Hatch and Agnes Hallock being actresses and stage hands, will sue Kellendt for their money, if he can be found, and he has any property. Two covers were made in the production. Engaging an inferior co., and putting it on at the Music Hall where there was no stage room, and that was known only in connection with concerts and lectures. There is little likelihood of the opera being revived.

Cong's Museum and Theatre did a tremendous business with Pinafore as the attraction. The place has been packed every night. The opera will be continued this week, with The Nugget, a Western drama, as the matinee attraction. Emma Baker and Hattie Anderson took the part of Buttercup alternately, and both were successful. John McWade's Captain Corcoran is the same capital performance as of old. H. W. Fairweather also sang the part, at the matinee, very acceptably.

Ward's Museum will soon be in good condition to amuse and interest the public. New features have been engaged for the Museum, and the dramatic co. is doing some very fair work in light drama. This week, Two Lovers and a Life will constitute the evening bill, and Not So Bad After All, and My Turn Next at matinees.

Items: The Theatrical Mechanics' Benevolent Association of Chicago was organized 23d, at the Grand Opera House, by the election of the following officers: President, John Stanton, McVicker's; Vice-President, John Tripp, Haverly's; Secretary, J. H. Gunn, Park; Treasurer, John Yount, Grand Opera House; Financial Secretary, Al. Palmer, Standard. There are seventy-five members in the Association here, and it will undoubtedly prove an active and go-ahead branch of the Order.—Charles Petford, the scenic artist, is hard at work preparing new scenery for Fanny Mayo's new play, Murdock.—The panorama of the Battle of Gettysburg continues to be a feature in local amusements. The large building, built especially for the picture, is crowded daily. The arrangement of the painted canvas, and the artificial foreground is most artistic and reflects great credit on the designer.—Mr. and Mrs. Georg Henschel and John Savine gave the first of a series of song recitals in Hershey Music Hall, Saturday afternoon, and were received with favor.—Alfred Fischer is in town in the interest of Orpheus and Eurydice.—Katie Putnam and co. have arrived in town, having closed their season.—George Riddle, of Harvard University, gave a reading at Hershey Hall, on Thursday evening, which was well attended. His reading was most scholarly and artistic. He will give two more entertainments this week.—Jennie Bartlett-Davis, a deservedly favorite singer in this city, will appear in the Mozart Club concert, at Central Music Hall, May 13, singing Cresswell's "Music of the Waves" and Tour's "Angel at the Window."

CINCINNATI.

The Dramatic Festival at Music Hall was brought to a close 26th, King Henry IV., with John Jack as Falstaff, constituting the final programme. Viewed from an artistic point of view, the Festival was thoroughly successful, the efforts of Keene, Warde, Robson, Crane and Hill, seconded by such brilliant artistes as Fanny Davenport, Marie Prescott, Modjeska and Agnes Booth, winning hearty recalls during the week. Financially, however, the enterprise was largely unsuccessful, the gross receipts of the week not exceeding $12,000, while the expenses aggregated $16,000, leaving a $3,000 deficit to be made up from the guarantee fund. The non-success is in no wise attributed to the management, whose work throughout was characterized by both untiring energy and rare judgment. The Festival had been liberally advertised, but Cincinnati's reputation in the matter of big floods and lively riots was too much for the financial success of the first Festival. Then, too, the May Music Festival sales had made rather extensive drains upon the pockets of amusement-seekers, and, to cap the climax, the weather was simply atrocious during the week. The management are apparently not seriously disturbed over the outcome, and will redouble their efforts for the Festival of 1885. Secretary Hall sails from New York for Paris early in June.

Haverly's Minstrels constituted the attraction at the Grand throughout the past week with fair results financially. Substantially the same programme was offered by the party on previous appearance, and in this age of progress "it goes without saying," or words to that effect, that a few novelties introduced either in the olio or first-part would have materially enhanced the attractiveness of the entertainment. Carroll Johnson's stage business is largely patterned after Billy Emerson's, and Richardson's stump speech may have been funny to the generation for which it was written. The co. is by no means up to the standard of either the Barlow-Wilson or the T. P. W. Minstrels. This week, Between Two Fires, followed, May 4, by the Deuce of Hearts comb.

At Heuck's New Opera House, Meths, an exceedingly weak dramatization of one of Ouida's latest novels, was creditably presented during the week by Frank L. Goodwin's excellent troupe, headed by Gustavus Levick, and attracted a remunerative patronage. To render the acting version of the novel a success the action must be enlivened and considerable of a tedious dialogue mercilessly cut. Aside from Levick's Lord Jura, the best feature of the bill was the Fuchsia Leach of Mrs. Henry Crisp. Clara Morris appeared 25th, supported by Goodwin's co., in Article 47, and Manager Feuseny was obliged to display his "Standing-room only" legend before the curtain went up. This week, Confusion. Next, the Conley Dramatic co.

The World—J. Z. Little's version—was put on in good style at Havlin's past week, and, despite the Dramatic Festival and the generally strong counter-attractions, Manager John Havlin's Bijou was comfortably filled during the engagement. The star, while by no means phenomenally brilliant, is painstaking, and the care bestowed upon his stage production atones in a measure for minor delinquencies. His support, including Messrs. McConnell and Coleman and Jennie Jackson, was fully up to the average. This week, S. Draper's comb. will present that highly moral and intensely interesting drama, Uncle Tom's Cabin.

The plain, every-day Cincinnati, when not "enthusing" over some manner of Festival, is not seriously averse to cheap entertainment, and to such economically disposed the People's Museum is in the nature of a veritable bonanza. The programme presented past week included a bevy of Circassian beauties and Harry Webber's Nip and Tuck comb. The play, from the fact of being performed four times daily, was necessarily curtailed, and its exaction required only one hour and a quarter. Under the circumstances, Webber's support must be conceded the merit of honestly earning their salaries. Congress of Nations current week.

Festival Echoes: Mantell had originally been cast for Romeo, but in consequence of Frohman's objection a change was made and Keene substituted; and Mantell, who had not familiarized himself with any of the remaining roles assigned to him, decided to take no part in the Festival.—The list of stars participating in the production of As You Like It, 24th, was pleasantly increased by the unannounced accession of William H. Crane, in the small part of William. Robson and Crane's partnership dates back several years, and during the period neither has played one without the other. Naturally, when Robson was cast for Touchstone for the night in question, both artists, more especially Crane, felt ill at ease over the temporary severance, and at the last moment the latter decided to go on as stated. As a matter of record, it is but just to say that Fanny Davenport and Messrs. Keene, Warde and Robson were as thoroughly surprised as the few in the audience who recognized the artist on his appearance.—Marie Prescott's Adriana, in the Comedy of Errors, was a brilliant creation and won for the deserving artist a hearty recall. Her customing of the character was in exquisite taste.—A ludicrous feature of last year's Julius Cæsar, when Murdoch, in his role of Marc Antony, hastily uncovered Cæsar's feet instead of his head, was during the present Festival improved upon by the confusion.—Shakespeare's birthday, 23d, was marked by the performance of Romeo and Juliet at matinee, and Comedy of Errors in the evening.—One of the most affecting sights of Festival week was the nightly appearance of the Three Graces—Bates, of the *News-Journal*; Pleiter, of the *Commercial-Gazette*, and Al. Thayer, of the *Enquirer*—in all the agony incidental to full-dress suits. Lew Harrison's plaintive "Oh, how I suffer!" struck me as singularly appropriate.—Fanny Davenport's Rosalind, an exertion almost diametrically opposed to her Fedora, evidences the wonderful versatility of that brilliant artiste.

Items: Theodore Hildreth, Treasurer of Heuck's Opera House, returned 22d, after a brief visit to Columbus.—Manager Larry Reis, of Dayton, was in town 22d, and engaged Twelfth Night at the Festival.—Both of the local museums, Harris' and the People's, have established what is styled an amateur night each Friday, and property in the vicinity of both resorts has depreciated fully 50 per cent. in value since the announcement.—Manager J. H. Haverly was in town during the early part of the week.—Henry C. Tucker, representing Stevens's Confusion comb., put in an appearance 22d.—Harry Lewis is circulating in lively style, and that benefit announced for the 1st promises a big array of attractions.—Manager P. Harris, of Dime Museum fame, has secured an opening in Louisville and will inaugurate an enterprise in the Falls City similar to the one conducted here.—Manager Miles requested $200 for the purchase of a seat at Abbey's benefit.—The Cincinnati Orchestra furnished enjoyable music at the Festival.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager): The return of the McCaull Opera co. has met with brilliant success. On the earlier nights the houses were light, owing to the moist weather of the season; but on Wednesday and during the rest of the week the house has been packed with delighted audiences. The Pegger Student was given until Friday night, when Prince Methusalem was substituted, with Jennie Winston in the title role. The other new faces were Lilly Post, who has become a great favorite, and Ella Ryse, who was mechanically funny as usual. Leon and Cushman's Minstrel Comedy co., 27th.

Pope's Theatre (Charles Pope, manager): John T. Raymond's new comedy of Fire Crapper has made a great success—at least the character of General Josiah Lather, the political boss, has; for the comedy to rehash, Lather is funnier than failure, and a good-hash. Lather is funnier than failure, and a good-hearted sort of scoundrel who punishes a villain and entered sort of scoundrel who punishes a villain and makes matters all right in the end. Young Mrs. Winthrop returns 30th.

Olympic Theatre (Charles A. Spalding, manager): M. B. Leavitt's comb. did a good business during the week. The show is a clever one and deserves big patronage, but variety shows are out of place at the Olympic. The Mazes of Gold returns 27th.

Standard Theatre (W. H. Smith, manager): Kelly and Ryan's variety comb. has drawn fair houses and presents a good entertainment. Vacation, by the Palmer-Daly co., 27th.

People's Theatre (W. C. Mitchell, manager): Around the World in Eighty Days has drawn fair audiences, but the spectacle is far from being a success and has come here often enough. Harvey and Murphy's Our Summer Boarders, 27th.

Items: The Dr. Carver Wild West show will open at the Fair Grounds, 26th. The Buffalo Bill Wild West show will open May 1.—The May Festival will be a grand event. Minnie Hauk and troupe, a chorus of 250 voices and a full orchestra of seventy-five performers will furnish the three performances.—The Wagner Festival, under Theodore Thomas' direction, will open at the Olympic early in June.—Edwards' Theatre Comique is drawing good audiences. Lillie Hall's burlesque co. is in Coney Island is the chief attraction.—The Baby show at Gregory's Prime Museum is drawing to a close. Next week a beauty contest will be in operation and the prizes will be a fine diamond cluster ring, a gold and diamond shawl-pin, and a gold watch and chain.

BROOKLYN.

The first presentation of The Alpine Roses, in this city, on Monday night, at the Grand Opera House, drew an excellent audience which was composed of our best theatre-goers and was generally well received. It would probably shock the finer sensibilities of those who believe that everything that bears the *cachet* of the Madison Square must be, beyond doubt, a perfect success, if I should say that the romance is somewhat crude and imperfect, yet in such light it struck me. Some of the situations are effective and the ground-work is good; but there are opportunities offended by the story which have not been seized. However, the play is far above the average, and is one that will give pleasure so long as it is well interpreted and as handsomely mounted as it was on Monday, the setting being exceptionally handsome, the Alpine home bringing out a round of applause, which was well deserved for its beauty and faithfulness. The success of the performance is almost entirely due to the gentler performers, for the male members of the co. are decidedly weak, barring, probably, George Clarke, who does the rather smooth Tyrolean rapier with an occasional outburst which strengthens his performance at times until it almost reaches the point of good acting. As for H. C. De Mille and Frank Carlyle, one can but wonder where Mallory or the Frohmans found 'em. If they go West they should be placarded: "Don't shoot these men—they don't know any better!" The probabilities are that the suffering public would accept the apology, and content itself with hanging them, for they deserve some such fate. I think that De Mille borrowed Carlyle's boots for the last act—they looked very much like the pair the latter wore in the third act. Etta Hawkins, as Irma, won the best position in the favor of the audience. Lisha Von Stamwitz being a good second, while Viola Allen barely saved her distance. George Woodard did Julius Hahn with the genius of a buffoon, and seemed to think that it was perfectly legitimate to "gag" so long as he raised a laugh. American slang may sound well in the Tyrol, as spoken by a Prussian; but there is no precedent for it, and it would be difficult to conceive whence one could be evolved. Yet despite these drawbacks the representation was a pleasing one, and should be seen by all admirers of the romantic drama. "Tell me, Ilka, on the Hilltop," was prettily sung, but the other songs were given only on the programme. Next week we are to have Peck's Bad Boy at the Grand.

At Haverly's In the Ranks drew a fair house, and the spectacular play gave good satisfaction, promising to draw well during the week, while at the Park Giroflé-Girofla, as interpreted by Fay Templeton and her support, pleased an audience that decidedly enjoyed the light and frothy music of the opera, particularly the famous drinking song, which demanded and received an encore.

Last week The Silver King at Haverly's drew the best houses, and never seems to weary the audience, for it is a powerful play and was well put on the boards, the different scenes being beautifully set and drawing out hearty applause. Walter Bentley was warmly welcomed and sustained the role of Wilfred Denver in a pleasing manner, being ably seconded by Helen Tracy as the wife of the hero. John Jennings as the old family servant, Jaikes, deserves special mention for his faithful presentation, while the rest of the co. were equal to the demands made upon them by the author.

At the Park business continued light during Rhea's engagement, she closing on Saturday night with a double bill, which comprised Les Jurons de Cadillac and and a translation from Dumanoir, entitled A Terrible Woman. Owing to the former being given in French it was hardly appreciated, although the actress, being on the firm ground of her own language, excelled any of her previous efforts, and gave a rich treat to those who understood her. Mr. Harris, who supported her, spoke French like an American, and scarcely made up in his acting what he lacked in accent—for the latter was something terrible, at times, although few knew it. A Terrible Woman is an exceedingly witty comedy and pleased the audience immensely. It hinges on the gossiping remarks of Mme. De Ris, who makes statements scarcely warranted by facts, in the presence of a lady's husband, with whom she is unacquainted, and from this grows a series of incidents which is ludicrous yet plausible enough, until, finally, all is smoothly rounded out and the curtain falls on general harmony. Rhea scored probably the greatest success of her comedy plays, and was ably seconded by Harris, who did better than usual. But, one of the characters in the play is called Ebenezer by his wife, and if that is a French name my lexicon must be at fault. It sounds English and I do not believe is often heard in the salons of Paris. This is a good example of the many infelicities that adapters perpetrate, and, although a small one, serves to point a moral which he who runs may read.

What a bonanza Hyde and Behman have struck! Their house is jammed nine times a week and the public clamors for more performances. When it is pleasant people flock there, when it rains they throng the theatre, so that with them it is no question of mind and weather—they little care from which quarter the wind blows as the coils of their prosperous venture catch all breezes from any point of the compass. Davene's Allied Attractions are only repeating the successes of the Rentz-Santley troupe, which was here last week and will fill the house, afternoon and evening during this week.

Items: It is whispered that Rhea was guaranteed the sum of $2,500 by Colonel Sinn for the week's performance. If this be so, he out-bid what any other manager in Brooklyn would offer for the same attraction. It is probable that she will not appear here again, as the audiences did not please her.—We are to have two Lady Clares here next week: Maude Granger, in Henderson's version, at Haverly's, and the Wallack co., at the Park.—Look out for the Lottery of Life, its prizes are all blanks, and it fails to draw after the first day or two. They should carry a yellow flag, or else be vaccinated out of existence.—The Two Johns are billed for Hyde and Behman's next week.—At the close of the Spring, Rentzes and Morris will begin a Summer season of light opera, changing the bill every week and charging popular prices. The supplementary season will continue through the Fourth of July week.—I want to add a word to what is said about the Alpine Roses: How can the Frohmans expect to hold their present reputation if they send cheap co. on the road, depending for their success on scenic effects? It is not fair to the public, and will be reversed if continued; while the knowledge that the play is a Madison Square success, will soon tend to injure rather than to benefit the managers. If Messrs. Frohman continue to gull the public, the public will find a way to get even, and the managers will soon find that blacklight is nowhere compared with foresight. It is not to be imagined that they will take warning; but, some time soon, some one will have the pleasure of saying to them, "I told you so!" A word to the wise is sometimes sufficient, but wisdom is not in the wicked world.

BROOKLYN, L. D.

Novelty Theatre (Thrall and Williams, managers): Atkinson's Comedy co. opened Monday night with Peck's Bad Boy, and are entering very fair audiences. Next week, The Devil's Auction will be produced.

Lee Avenue Academy of Music (Bergen and Price, proprietors): William Redford and a good co. are playing here this week in Hamlet, Merchant of Venice and Romeo and Juliet, to be followed next week by Madison Square co. in Alpine Roses. Mr. Redford gives a professional matinee on Thursday.

PHILADELPHIA.

The Wallachian name is not a power of strength in the Quaker City, and the members of the co. from Wallack's Theatre, were in Lady Clare at the Chestnut last week, were made fully aware of the fact each time they faced the footlights. Robert Buchanan's version of Le Maitre de Forges is a weak affair, and will not bear comparison with Mrs. Henderson's translation of Ohnet's work. This, combined with the circus malady, may have had some slight effect upon the result of the week; but nevertheless, even under the most favorable circumstances, the name Wallack has no special significance here, and possesses little or no attraction for Philadelphia theatre-goers. Osmond Tearle made a very pleasant impression. Rose Coghlan, although an actress of skill, is cold and unsympathetic. Her Clare was a conventional young woman, who lacked earnestness and individuality. The other members of the co. were fairly up to their work. This week, Orpheus and Eurydice is being sung for an exceptionally decent audience, Abbott Opera co. 28th.

The Passengers of Paris drew fair houses during the first half of the engagement at the Walnut. It has been given an elaborate setting by the management, which was the more necessary, as the play depends largely on its scenic effects for success. Consequently the co. engaged in the production is neither good or bad, but there are individual instances of very good work. The Passengers will be continued through the present week, after which Augustin Daly's co. move their scenic production from the Opera House and will be seen, week of 5th, in Our English Friend and quaint.

Red-Letter Nights caused a big hit at the Opera House, the chorus being filled at each performance. Every member of Mr. Daly's co. are rendered with favor, and all either deserve special mention, Ada Dyas and Mrs. Gilbert receiving former triumphs, and Messrs. Lewis, Fisher and Gilbert cover in their humorous roles. Red-Letter Nights will hold the boards until the close of the present week. The novel night of a Chestnut within a Chestnut will be seen 5th, when Ada Gray appears in East Lynne.

At the Arch, Annie Pixley closed a successful week's engagement, the time being equally divided between Zeta and M'liss. Miss Pixley stands sadly in need of a new play—in fact, she must find one if she expects to make successful appearances in large cities. McKinley's Inflation is the current bill. The Lottery of Life and U. A. Locke 5th.

At the National, Thorne's Black Flag co. played to fair houses. The present attraction—a variety show, headed by the Kernell Brothers—opened to a big house. Next week, Only a Farmer's Daughter.

The Arch Street Opera House was affected by one of the most highly favored dramatic tests ever set before an intelligent public. Rose the Waif is neither more nor better than many of the so-called comedy-dramas which have been written for the purpose of exhibiting one or more specialties; but in the present case "specialties" were wanting, and the co. engaged in the production was, with the exception of F. W. Edmonds, as remote as the offence of Hamlet's Uncle. Florence Haydon, who was, presumably, the star, acted like one stage-struck amateurs, and does not possess a single qualification visible which can, by any stretch of imagination, entitle her to favorable consideration.

Well-Fed Dora, Sydney Rosenfeld's travesty, began its career at this house 26th. Mr. Lederer hopes to make it a go. Opening house large.

At Haverly's, The Merry War continues in popularity, and will finish the season. A Trip to Africa will be presented May 12 by the Newsboys' Opera co.

Between the present closure of the new dust cause, and the natural depression produced by a bad show business at the New Central was light. Tony Pastor's co. opened the current week to a full house.

Ingomar is being played by the Bijou stock. Variety at the Cub and the usual minstrel bill at Carncross'.

Items: The present is the last week but one of the minstrel season. It has been the most successful that Mr. Carncross ever had.—Lillie Hinton's benefit at the Bijou was well attended. There are rumors that this house will be run as a variety theatre next season, with Harry Wood, of the Club, as manager.—Lizzie May Ulmer will produce Dad's Girl at the Arch instead of the Opera House.—Frank G. Connolly, late of the *Times*, is now one of Forepaugh's advance agents.—Everything is in readiness for the May Music Festival, which begins 6th.—Carrie Godfrey appears in Well-Fed Dora.—Misses Tuttle, T. C. Hall, McDonough and Canby, of the Walnut, will benefit soon.—Forepaugh says he has drawn 100,000 people during ten days.—William Gilbert, of Daly's co., has joined the K. G. E. and wears a blue ribbon.—The Dime Museum has been transformed into a pig-sty, 2,000 pounds of anti-Bismarck having been hoisted in by way of the roof.—Tony Pastor comes on smiling as of yore.—Rosalia Baecher will be transferred to the Falka co. next week, appearing as Alexina. She will be replaced here by Ida Vanga.—McCaull and Haverly have completed their arrangements for season 1884-5.—Barnum is not finding "millions in it."—The first Wagner concert was given on Monday evening, Materna and Winkelmann dividing honors.—If the English public can appreciate a good thing they will give Augustin Daly's co. a grand welcome.—Harry Mann is reported to have engaged with E. B. and H. Meteors for next season. Harry will probably manage them for two weeks and then return to the bosom of his family.—*Taggart's Sunday Times* says: "Louis and John Gourlay are fixed for life."—A letter from London informs me that Minnie Palmer will remain abroad another season. "Now, the gods be praised!"—George Wood and the Hinton interest retire from the Bijou in June.—George Fortescue's wardrobe rivals Davenport's.—There is a little of the "variety" swing still clinging to May Irwin.—Belmont Mansion will open May 26.

Hubbard Hood co. to small house, 19th. Mount's Uncle Tom's Cabin was billed for 20th. W. E. Sheridan and York's Red Boy have cancelled dates here, and Manager Gaghan has commenced suit against them for damages. The Sheridan co. had billed the city.

DELAWARE.

WILMINGTON.

Grand Opera House (James E. Doyle, manager): M. W. Hanley's McKinley's Jubilee co. gave a very enjoyable performance to a good house, 16th. The play gave great satisfaction.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Emma Abbott and her excellent co. appeared to good houses last week, in Gounod's Mignon, Faust, Bohemian Girl, Rigoletto, Linda, Martha and Barber of Seville. The last-named opera was given Saturday night for the first time by this co. Mme. Rosewald de Vere had her first time by this co. Mme. Rosewald de Vere had ever sung in it before, and appeared to good advantage. William Castle as the Count was pleasing, as he always is. Linda was delightfully sung by Abbott, Seguin, Tagliapietra and Valerini. This week, Mikado's co. in Pepper Scudder and Pepper. Next week, Louis Evans as Chip. Boston Ideals week of May 26.

Ford's Opera House (J. T. Ford, proprietor): The New York Opera co. in Querze's Lone Hand closed a six weeks' business. This week, The Rajah; to only moderate business. Fay Templeton, May 19, week.

Items: The New York Savoy Makers are at the Cosmos this week.—John Dodd is at the Union Museum.—At the Wagner Concert at Lincoln Hall, May 1, Marquess, Seeger and Winkelmann in selections from Tannhauser, Die Walkure, Tristan and Isolde and Parsifal.—Felix Segrin-Wallace received a warm reception from her numerous friends and was besieged with callers. Dr. Gatling visited her and Mr. Wallace. He is an ardent admirer of Mr. Wallace.—Tagliapietra was a great favorite. His voice was never heard to better advantage than during this entertainment.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The Deuce of Hearts co. under the management of Clark & Sammis, played to good houses 23th, 26th and matinee 26th; Blind Tom May 2.

ILLINOIS.

SPRINGFIELD.

Chamberlin's Opera House (J. H. Freeman, manager): Stetson's co., headed by James O'Neill, in Monte Cristo, two nights and matinee, 18th, 19th, to large crowds. Bennett's co. presented Fun in a Boarding School, 23d, to a very small audience. The only attraction certain for some time ahead is the co. playing Daylight and Sunshine, appearing May 2.

JACKSONVILLE.

Stetson's Opera House (Charles Rutledge, manager): Fun in a Boarding School, 24th, to a small audience. The performance was tame, with the exception of the singing, which was very much enjoyed. The Crosswell Art Entertainment, May 5, 6, 7, will have large houses.

ROCKFORD.

Opera House (C. C. Jones, manager): Rehan's 7-20-8 co. gave a very pleasing performance to a fair house, 23d. Georgine Flagg as Flora, Harry Hotto as Bargis, and Ernest Bartram as the Professor did some very clever acting. The audience were well pleased. Monte Cristo, 9th, 10th.

Arena: Barr Robbins' Circus is billed for 6th.

Item: Manager Jones speaks very highly of his visit to THE MIRROR office.

INDIANA.

EVANSVILLE.

Opera House (T. J. Groves, manager): St. Quinten Opera co. produced Pinafore by request, 21st. Owing to the inclemency of the weather only a small audience attended. The opera ran smoothly. Chimes of Normandy by the same co. 22d drew a larger house and gave general satisfaction. Miss St. Quinten as Serpolette and William Wolf as Gaspard were very good. Minnie Hauk, May 2; Sells Brothers' Circus, 6th.

COLUMBUS.

Opera House (John Doup, manager): New Orleans Minstrels, 15th, to good house. First part bad; rest fair. The St. Quinten Opera co. gave Mascotte the afternoon of 16th; Chimes of Normandy at night.

Arena: Barrett's Circus will pitch tents May 6.

PERU.

Opera House (Charles M. Emerick, manager): Baker and Farron appeared 21d in Chris and Lena to a small house. What these clever comedians need is a new play. The stars informed your correspondent that since the first of January their business has been very bad, mostly on account of having to contend with disagreeable weather.

RICHMOND.

Park Opera House (Dobbins Brothers, manager): Baker and Farron in Chris and Lena failed to draw 23d. Undoubtedly the best pleased audience that ever left this house was the one that witnessed Palmer and Daly's Vacation co. in Harvard vs. Yale. It made the hit of the season by long odds, far surpassing Bunch of Keys and Shipped by the Light of the Moon and other similar pieces. It's a go from beginning to end. Thomas Daly and Lizzie Derious carried off the honors. Manager Dobbins booked them for September.

Arena: John Robinson's Circus was unable to give any performance here the 21d on account of the cold and rainy weather. It returns May 24.

Item: Master Flemmer Custer, of this city, has joined Robinson's Circus. He is a fancy roller-skater and a good one.

VINCENNES.

Greve's Opera House (Frank Greve, manager): Tenbrook-Henshaw Comedy co. in Tactics, 25th, to very slim house. The performance was excellent throughout, Mr. Henshaw, as Featherstonehaugh Sharp, especially eliciting applause. Minnie Hauk, May 3.

Item: C. H. McDonald, manager Tenbrook-Henshaw Comedy co., reports business excellent. Tactics will be run during season of 1884-5.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Crowded houses greeted Kate Claxton and co. in Two of Ice and Two Orphans 23d and 24th. The first-named play was a tiresome, long-drawn affair, and received the large audience. The Two Orphans gave better satisfaction, and in it Miss Claxton was seen to better advantage, playing the part of Louise with her old-time force and earnestness. None of her support call for special mention excepting Henrietta Vaders, who made a very favorable impression, and Harry Thompson, who was effective and picturesque in the characters which he essayed. George Holland and co. of moderate strength gave Our American Cousin to fair audiences at matinee and evening performances, 26th.

MARSHALLTOWN.

Nothing booked at our house till May 26. We don't want the earth, or to regulate the celestial or meteoric decline, but we do want to express surprise at the mistake Mrs. Langtry made in visiting our suburbs (Des Moines, Burlington, Dubuque, etc.) and not coming to the main town.

DES MOINES.

Foster's Opera House (William Foster, manager): Kate Claxton's engagement of two nights and matinee, 24th, 25th, was the only dramatic event of the week. The co. opened in The Son of Ice, Miss Claxton supporting to good advantage in the dual role. The co. gave excellent support. Two Orphans was rendered at matinee, 25th, to fair house. The engagement closed with Two Orphans, Miss Claxton appearing as Louise and the Baby Superior, and Henrietta Vaders as Mother Frochard and the Countess De Linieres. The co. did very well, considering the fact that four of the leading parts were changed to double. The engagement was a successful, if not in an artistic sense. Nearly every night the house has been sold for each night of Monte Cristo, May 2, 6, 7.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): Kate Claxton drew to an A 1 co. of Ice, 23d, and pleasantly entertained a large and select audience. Miss Claxton succeeded in securing herself among Cedar Rapids' favorites. Harry Thompson, the handsome Carlos, in a strong support to the fair star. Little Hazel, as Marie, captivated the audience without an effort, and won two recalls. The rest of the cast was seldom seen. Evans, Bryant and Henry's Mexicans had a good house, 24th. Second visit this season.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Professor (?) Morris' Dog Show drew enormous houses, despite the rain and mud, 21st, 22d. It was the most wonderful exhibition of the results of persistent brutality ever seen in Topeka or anywhere else. The animals did everything but talk, leaving that as the sole accomplishment of the Professor (?) probably. I am sorry to see so many people, with more curiosity than humanity in their composition, flocking to dog shows and circuses.

Grand Opera House (Wood and Updegraff, managers): Laura E. Dainty, supported by Frank E. Aiken, Genevieve Rogers and an excellent cast, gave A Mountain Pink 21st, and Ticket-of-Leave Man 23d, to very large houses, in spite of the awful weather. On the second evening Miss Dainty, who was not in the cast, gave a few choice selections between acts. The general verdict was that of hearty satisfaction, both with the play and the troupe interpreting it. James O'Neill in Monte Cristo, 24th, to very large business.

Arena: John B. Doris' Great Circus is billing for May 9; trying to head off Cole on April 29.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): A Mountain Pink was presented, 23d, to a fair audience. The play is a good one. Laura Dainty's acting was excellent and received hearty applause. She was presented with a beautiful floral key, the emblem of the Kappa Kappa Gamma Fraternity, of which she is a member. Keene is booked for May 2.

Arena: Cole's Circus, May 31 Doris' Inter-Ocean, 10th.

PARSONS.

Edwards' Opera House (McKim and Baird, managers): Keeler's Mystery co., 1 cent, 2d, to fair business. Programme poor, excepting one or two features.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Richard Reed's engagement is noted for heartbreaks for nothing else. A female performance was given the 21st Monday night, and Saturday afternoon and night two more were given in aid of the Confederate Soldiers' Home of Richmond, Va. As a matter of course, the combination of Roland Reed and charity drew like a new star. This clever young comedian has made rapid strides in the past two seasons and taken rank with the first in the country. His clever, Chuck, affords his distinguishing faculties ample scope, and it is needless to say the opportunity is never lost. He is supported by a very efficient co., prominent in which is Blanche Vaughn, a pretty and most engrossing soubrette. This week, J. H. Haverly's Minstrels, three nights, and Kate Claxton three nights; next, Baker and Farron.

Buckingham Theatre (J. P. Whallen, proprietor): Mattie Vickers, in Jacquie; or, Paste and Diamonds, drew good houses during the past week. The piece is one of the strongest order, but the performance was smooth and finished, and merited the good business. This week, Mary Ten Broeck.

Items: Sells Brothers' Circus has billed the city for May 2, 3.—Roland Reed has cast his bread upon the waters. May it return to him with an hundred-fold increase.—Suits to the surprise of the Kirallys Brothers, Manager Macauley entered a $5,000 suit against them for breach of contract and attached all the property they had over-cast. Heretofore the local managers with whom they had broken faith consoled themselves with a little hard swearing, and the Kirallys had begun to believe they could break contracts with impunity. Your correspondent will go odds on their relenting after they are through with this experience. Inure was sent here after the suit was brought to look into the matter, but he acted upon the advice of his attorneys and limited his stay. Aside from the suit, the Kirallys made a great mistake in not keeping their engagement. They would have done a very heavy business without doubt.

DANVILLE.

Opera House (Bogle and Anderson, managers): Dupee's Uncle Tom's Cabin co. appeared, 21st, to a good house. P. N. Bloch was thrice encored for his excellent cornet playing. Minnie Foster made quite a hit on the banjo solos between acts.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Maggie Mitchell, as vivacious as she was twenty years ago, was a strong attraction 21d, as Lorle in The Artist's Dream. A large and most appreciative audience thoroughly enjoyed the performance, and the excellent co. supporting the lively star are entitled to great praise. A return engagement is to be played 28th, when A Little Savage will be given. Callender's Colored Minstrels gave as fine a show as has been seen here in years. Free from vulgarity and overflowing with new jokes. The audience present 23d and 24th witnessed a performance that will not soon be forgotten. With the invincible Kersands and the ever welcome McIntosh on the end the fun was fast and furious. Kersand's "Coon" song fairly complimented the house and he was encored to the echo.

City Hall was filled 21st by an audience who were far from being satisfied with Baird's Mammoth Minstrels, and the show was certainly a cheap one. Baird's usual success will desert him unless he overhauls his co. A delightful concert by the Thursby Concert co. 25th, attracted a small but most appreciative audience, and the selections of Miss Thursby were charmingly rendered. The gem of the entertainment was the magnificent playing of Chevalier De Kontski, whose mastery of the piano was demonstrated in each of his numbers. Rudolf Glover, the tenor, was acceptable, and the house should have been filled had the management been wise in their matter of prices. At the regular Stockbridge matinee 26th, Mr. and Mrs. Harry F. Dixie amused a large audience composed largely of juveniles, who were in ecstacies over the clever performances by these artists.

Lyceum (C. E. Maverick, manager): Variety is the spice of life and this house is highly seasoned. Large audiences are nightly in attendance. Don Hatch benefits 24th.

Items: Theodore Thomas and his orchestra, assisted by Emily Winant, Emma Juch and others appear here in a grand concert May 2, under the management of Stockbridge.—Leita Farrell has joined the Carleton Merriemakers, having severed her connection with the Rag Baby co.—Skating Rink attractions are largely patronized and theatricals suffer in consequence. Our horde of would-be elocutionists were represented by a select few at an exhibition this week, resulting in the usual success.

BANGOR.

Opera House (Frank A. Owen, manager): Callender's Minstrels played a return engagement 21st to very light house. Baird's Minstrels played to small house 25th. The programme was almost the same as when the troupe was here last Fall, and the jokes were a little old. Lew Benedict, in his comic songs and speeches, was very good, and received well-merited applause.

Items: Callender's Minstrels met with good success in New Brunswick. In St. John they played to the largest houses of the season.—F. A. Owen played the Maggie Mitchell comb. in Waterville 23th, to a large house.

MASSACHUSETTS.

LYNN.

Music Hall (Rock and Herbert, managers): Barlow-Wilson Minstrels 26th to a fair house.

Items: Rock and Herbert have dissolved partnership, and J. V. Rock is again sole lessee and manager of Music Hall. Mr. Herbert will be interested with Mr. Rock in concert courses in Springfield, Hartford, Worcester and Manchester the coming season. The regular season at Music Hall will close May 24. George H. Adams was in town for a few hours last Monday.—Lizzie Fletcher, it is said, will go with Maude Granger next season.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Dell's Girl, as presented by Lizzie May Ulmer and co. 22d, pleased a good-sized audience. E. E. Grendon, as Vasco De Gama Bliss, made a great hit. As singing is not in Miss Ulmer's line, I should advise her to cut her song in the second act. Maggie Mitchell in Little Barefoot, May 1; Barlow-Wilson's Mammoth Minstrels, 6th.

Item: As Milt Barlow and George Wilson, of the B.-W. Minstrels, are great favorites, they will be sure of a large house.—In making the statement in last week's MIRROR in regard to Leon Chester's engagement with Baird's Minstrels I was a little premature, as he has since then decided not to travel the coming season.

BROCKTON.

Opera House (H. L. Bryant, manager): The Rajah to a small audience 21d. H. M. Pitt and Marion Elmore were decidedly good as Harold and Estella, respectively; Barlow-Wilson Minstrels played to poor business, but presented the best entertainment they have yet given us, 25th. The Romany Rye was presented in a very creditable manner to a fair house, 26th. The scenery of the Rye is the best we have seen this season.

FITCHBURG.

Opera House (A. Whitney, proprietor): Fun on the Bristol, 24th, gave good satisfaction to a fair house. Co. good.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Margaret Mather made her second appearance this season, 23d, this time playing Julia in The Hunchback. She had a big house, most of which was from advance sales. She was very well liked, but Milnes Levick as Master Walter fairly divided the honors with her by his vigorous and especially excellent acting. Salvini also showed to good advantage, especially in the fourth act. Planter's Wife comb. 25th had a miserably poor house. The acting of the co. deserved much better patronage. Emily Rigl and Ralph Delmore were excellent.

Item: Despite the "dimness of my mental vision" and bad eyesight, I still feel confident that my eyes caught the unmistakable glitter of a ring on the finger of Jack Potts, as I have before specified, but possibly it may not have been the expensive diamond I imagined it to be. Others who were with me noticed the same thing; but if Mr. Salsbury insists on saying that I am mistaken, why, the "dear good fellow" will "stand the cigars" the next time Mr. Salsbury has occasion to visit this city.

TAUNTON.

Music Hall (A. B. White, proprietor): Taunton Juvenile Orchestra gave one of its excellent concerts, assisted by Gertrude Franklin and the Germania Quartette, April 23 to a large house. The excellent manner in which the orchestra rendered the difficult music of the programme was a surprise even to its most enthusiastic friends. Lizzie May Ulmer in Dell's Girl, 25th, to a good house. Performance gave general satisfaction.

FALL RIVER.

Academy of Music: The Equine Paradox gave nine performances the past week to medium business. Rain several days and a half-a-million-dollar fire one night didn't help the attendance. Emily Rigl in The Planter's Wife May 2; Joseph Jefferson in Rip 6th; Joseph Murphy 9th; Princess Ida Opera co 12th.

Items: On the 23d, John D. Hidden had been with the Equine Paradox four years.—Frank Williams was here 25th in advance of Planter's Wife comb. A season of thirty-five weeks closes on this city May 31, although it is possible that a supplementary season may be arranged. Mr. Williams is re-engaged for next season, but Miss Rigl has not decided as yet.—The Equine Paradox plays all Summer in New England, going out the first of September. The Boston engagement is but for two weeks.—John D. Hidden is one of the finest managers that has been here this season, and it is with feelings of regret that I bid him good-bye last night.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The Rajah, 21st, was a very fine performance, the scenery being a special feature. Business large. The evenings of 24th and 25th, Brooks and Dickson brought out Romany Rye to fair business. The scenic effects were the finest ever put on this stage, and the co. was satisfactory. Barlow-Wilson's Equine Paradox 26th, for one week; Joseph Jefferson in Rip Van Winkle, May 7; Maggie Mitchell 9th.

LOWELL.

Music Hall (Simons and Emery, lessees): Rice's Tycoon co. gave a very tame performance of Fun on the Bristol 21st, to a fair audience. O. D. Byron packed the house 24th. Romany Rye May 1 and 2; Maggie Mitchell 9th.

Huntington Hall (John F. Cosgrove, manager): Barlow-Wilson's Minstrels 22d to good business. Best minstrel show of the season. Lizzie May Ulmer in Dell's Girl to fair house 23th. A good piece excellently acted throughout.

Item: Manager Clapham, of the B.-W. Minstrels, informs me that their season has been very prosperous.

WALTHAM.

Music Hall (T. P. Smith, manager): Barlow-Wilson's Minstrels 24th, played to a large house and received an ovation. Lizzie May Ulmer May 2; Maggie Mitchell, 7th; Joseph Proctor, 13th; Joseph Jefferson, 26th.

MILFORD.

Music Hall (George G. Cook, manager): The concert of our songs, given by Post 20, G. A. R., 22d, was a success, and its charity fund is $250 larger. A chorus of eighty local singers, the First Regiment fife and drum corps, and the Weber (male) Quartette, of Boston, participated. Master Lester Morgan, a twelve-year-old Milford juvenile, won applause and encores singing "Kingdom Coming" and "Old Shady," in character. Howorth's Hibernica gave a pleasing show 26th to fair business. The pantomime, tableaux and dancing were excellent.

Item: A farce was produced at the Orthodox Fair in Washington Hall, 23d, in which C. L. Whitney (janitor of Music Hall, and formerly a professional) and H. E. Rockwood took part. They made great hits and elicited roars of applause.

NATICK.

Concert Hall: Under the auspices of the Natick Reform Club, the Alabama Student Concert co. appeared Sunday evening, 27th, to an audience of 900. Fine concert. L. S. Anderson, late of the Fanny Davenport Fedora co., the business manager, reports business very good.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Barlow-Wilson's Minstrels, 21st, to good house. Oliver Doud Byron 22d, to a small number of enthusiasts. The Rajah 23d, to a good house. Lizzie May Ulmer in Dell's Girl to fair house 24th. Planter's Wife May 2; Maggie Mitchell 5th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Margaret Mather played in The Lady of Lyons to a splendid house 22d. Barlow-Wilson's Minstrels to good house 23d. Aldrich and Parsloe in My Partner 24th and 25th; poor houses. Romany Rye May 1, 2, 3 and matinee; Edwin Thorne in Black Flag, 5th; Fairbanks and Cole, 6th; Lizzie May Ulmer in Dell's Girl 8th; Stetson's Opera co. in Princess Ida 9th; Joseph Murphy 13th; Tony Pastor 15th; Equine Paradox 26th, week.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Charles Gayler's spectacular drama known as Jalma was presented week of 21st and drew crowded houses at every performance. It has a numerous and excellent ballet, and in the way of gorgeous costumes and artistic dancing it is ahead of anything ever seen in this city.

Grand Opera House (C. J. Whitney, manager): Stetson's Confusion attracted large audiences, 21st, 22d, 23d, and gave great satisfaction. It is the most amusing comedy ever given to a Detroit audience. The Barton Comedy co., May 1, 2, 3.

Whitney Grand Theatre (Charles O. White, manager): The military drama, Libby Prison, was acted week of 21st for the joint benefit of the G. A. R. Posts in this city, and played to large receipts and lots of enthusiasm. J. Z. Little's World, week of 28th.

Items: The Wilbur Opera co. play The Prince Consort for the benefit of John Davidson, treasurer of the Detroit Opera House, May 12.—The Park Theatre still remains closed.

MUSKEGON.

Opera House (F. S. Reynolds, manager): Bella Moore in Fogg's Ferry, to a small house, 19th. Miss Moore, as Chip, carried the piece, as the support was weak. Sol Smith Russell drew a good house, 21st.

FLINT.

Music Hall (Thayer and Fogg, managers): J. W. Baird's Minstrels drew a big house 21st. The performance was not very good. Flint Rhea Dramatic club in Fanchon the Cricket, 22d and 23d, to big houses, giving good satisfaction. Flora Moore's Bunch of Keys played to poor house, but gave good satisfaction. W. J. Scanlan May 7.

Item: The first public appearance of the Flint Rhea Dramatic club occurred Tuesday evening, 22d, in Fanchon, the Cricket. Ella Douglas Putnam in the title role. The audience were completely captivated by Miss Putnam's imitation of Maggie Mitchell. Her support was good, and for home talent we can boast of the best club in the State. From the moment Miss Putnam entered upon the stage through the window in hot pursuit of her lost children, until the drooping of the curtain at the close, she elicited from the audience frequent and enthusiastic applause, and she was called before the curtain several times, and presented with beautiful floral offerings from her many friends. We predict for her a most brilliant future.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Salsbury's Troubadours appeared 25th, in Three of a Kind, for the benefit of Manager Clay. They had a packed house. Our citizens have all a warm spot in their hearts for Manager Sam Clay, and on the occasion of his benefit the turnout is always universal. Remember May 1.

Item: On May 05 the old Academy will be demolished and the new opera house on its site will be hurried on to be ready for the Fall season.

JACKSON.

Opera House (C. J. Whitney, manager): Barry and Fay made their bow to a Jackson audience of goodly numbers 21st. Irish Aristocracy, as portrayed by this party, is good medicine for anybody, no matter how much he may be depressed in spirits. To say that all were delighted is really drawing it very mild. Such laughter has never been heard inside the walls of the Opera House. Knapp Brothers closed their skating rink on this evening as a mark of esteem to the genial advance agent of this co., M. W. Tobin. The Wilbur Opera co. in Billee Taylor, and first act of Pinafore 25th. Co. well balanced. Cora Ferris, formerly of Jacksonville, sings Buttercup's roles. She does quite well vocally, but is quite amateurish in her actions. They return May 20.

Items: The country is full of circumcuses, and soon paper, paste and may be "blind" will fill the air here-about. Barrett, Forepaugh, Donaldson and Sargent have been heard from, with two more expected. Barrett's will exhibit May 12; Forepaugh 19th and Donaldson June 20. Everyone has a white elephant I haven't seen a circus man but whose show has one of these horseshoe almost sacred quadrupeds. Barnum's men were first on the ground although he does not pitch his tent here till August 28.—E. B. Vosburg dropped into town Friday in the interest of Wanted—A Partner; it appears 26th. Fred G. Bunger has been at home nearly a week.—Sol Smith Russell closes at Lansing May 3. Fred goes to New York to-night.—Mr. Randall, avant courier of Behan's 7 20-8, traveled with us Friday, the guest of Mr. Wilbur.—Wilbur Opera co. produces Estrella at Detroit 25th, also The Rose Maccotte, by Karl Marlow and Prof. Stahl, at Louisville, May 25; also new opera of which he did not give the name, the libretto by C. F. Pidgin 27th, at the same place.—Mr. Acker is here in the interest of Charles A. Gardner, who comes 31th; Nat Goodwin 9th.—Manager Wilbur begs THE MIRROR to caution managers against a firm styled Miller and Godro, of Elvria, O., who are playing cos. on certainties, and if attractions do not draw plead the baby act.

PORT HURON.

City Opera House (Clay and Buckley, managers): Salsbury's Troubadours in Three of a Kind appeared at Messrs. Clay and Buckley's annual benefit 22d. They played to good business and gave the best of satisfaction.

Arena: Barnum has billed the town for the appearance of his show in August. Forepaugh and Sells Brothers will also visit this city this season.

GRAND RAPIDS.

The appearance of Flora Moore's Bunch of Keys co. at Powers' 23d, was the only dramatic event of the present week. The co. is a good one and kept an audience of about one thousand people laughing steadily for three hours. Booked at Powers' Saturday and Grand May 7. As Redmond's Salsbury's Troubadours May 9.

MANISTEE.

Sandusarian Opera House (Erick Johannes, manager): Bella Moore co. played to small but appreciative house 22d and 23d, rendering Fogg's Ferry and Fanchon in a manner deserving of much better business. Miss Moore made quite a hit and her support was good with few exceptions.

Item: The Bella Moore co. will leave the road in about two weeks and go to fit Louis, where, after a short rest, they will reorganize for the production of A Mountain Pink.

Arena: G. H. Barrett and Co.'s, and Miss Orcut's Circuses are booked with Adams and Higbee for this place May 10 and 26, respectively.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. M. Scott, manager): Pat Rooney 21st, 22d, 23d. Opened to a good house; following nights light. Pat Rooney, Katie Rooney and Clara Moore were the favorites. The co. give a fair performance, yet not of a class to attract the usual patrons of this house. Bunch of Keys 25th, 26th and matinee drew good houses. The co. is a good one, giving a laughable and enjoyable performance. Charles Bowser as Lishman Swagger made a very good impression, acting the part finely. Lena Merville, a vivacious and capable actress, played the part of Teddy Keys admirably. Flora Gardner, Lena Bowyer, Marlowe Wade and Ida Gribbin very acceptably sustained the several roles. The stage setting was good.

Olympic Theatre (George W. Thompson, manager): Attraction week 21st was Ida Siddons' Mysteries. The co. gave a good show, crowding the house nightly. Ida Siddons is a graceful dancer; Lillie and Mary West are excellent in their specialties; Billy Arnold, Burt Queen, Harry Lansing and Harry Commerford give some good sketches.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): A Bunch of Keys was the attraction opening week of 21st, and drawing fair audiences. While the co. have some clever people in it, there is not much more to the performance than a clever imitation of Edwin, Atherton and Mackey. Pat Rooney and a good corps of variety artists appeared 24th to 26th. Houses were good and audiences seemingly well pleased with the performance. Rehman and Crane May 1 to 3.

Peoples Opera House (H. Brenhauer, manager): Nothing good week. Ida Siddons' co. have some pretty bills up for week of 28th.

Theatre Comique (W. W. Brown, proprietor): The usual good variety show to good business.

Items: Coup is organizing a Baby Show here. Ted Marks, who came here with the Gene Opera co., is at work on it.—City authorities have assured that no liquor shall be sold in any building occupied by a theatre. The Comique will close its doors then, and a prosperous saloon under Peoples will have to move. There is none within a long distance of the Grand.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Reese-Smalley comb. drew a large audience 22d. The troupe is largely composed of women, who displayed their shapes to good advantage. Front seats and opera glasses were in great demand.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): The house was opened week of 21st by W. J. Scanlan for a four nights' season. Bartley Campbell's play, Friend and Foe, was presented to small business. Mr. Scanlan is so popular and well-known that it is needless to speak of his abilities as an Irish comedian. As Carroll Moore he is very clever. The Mountain Pink was produced the last two nights of the week and Saturday matinee. Laura E. Dainty, the Rosalie, made a big hit as the Mountain Pink. Frank Aiken as Felix Ramsey, the Captain of the Steamboaters, Genevieve Rogers as Rosalie, a tiger lily, and Joseph J. Holland as Harold Wilmot, a New Yorker, are all worthy of mention. Business fair.

Coates' Opera House (M. H. Hudson, manager): Stetson's Monte Cristo co. played a week's engagement, opening 21st. The co. opened to good business, which continued throughout the week. James O'Neill, the popular young actor, took the leading role as Edmond Dantes. Among the prominent persons in the cast may be mentioned Fred Du Solle ville, George C. Boniface and J. V. Melton, all of whom are capital players.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): A large and friendly audience greeted W. J. Scanlan in Friend and Foe, 23th. A Mountain Pink, May 3; Professor Anderson, magician, comes 9th, for week.

SPRINGFIELD.

Arena: John B. Doris' Circus, 24th, did good business notwithstanding rainy weather.

New Opera House: At a meeting of citizens to form a company for a Grand opera house, nearly $40,000 of the stock was taken on the spot and a committee appointed to dispose of the balance. Omer Cobb will be the architect.

LOUISIANA.

Burnett Opera House (Ed. A. Glenn and Co., managers): Charles Pope and co., of St. Louis, in Ingomar, for benefit G. A. R., 21st, to good house, giving an excellent performance. Sanger's Bunch of Keys, May 5; Minnie Hauk Concert co., 10th; Little's World comb., 19th; St. Quinten Opera co., 23th, 26th.

Item: Fred McCoy, business manager of Bunch of Keys, was in the city yesterday.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): A Mountain Pink, 24th, was the only opening of the house last week. Splendid business and well pleased audience. Evans, Bryant and Henry's Mexicans, May 1; T. W. Keene, 9th; Hearts of Oak, 10th; Modjeska, 13th; John T. Raymond, 14th.

MEXICO.

Kalbrich Opera House (A. Armstrong, manager): Peck's Bad Boy comb. gave a miserable performance, 24th. Large house.

Item: J. W. Ragsdale and S. V. Bell have gone to join Orton's Circus to play in the Band.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Geo Williams in One of the Finest entertained three good-sized audiences 20th and 24th. Since then there has been nothing. Alf Wyman and Lulu Wilson appeared at two performances of Vehie 26th. Monte Cristo, May 1, 2, 3; Bunch of Keys, 5th, 10th; Hearts of Oak, 12th, 14th; John T. Raymond, 15th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (H. H. Hymes, acting manager): Lights o' London, presented week of 21st, did only fair business. Play was well mounted and cast strong and satisfactory; but this town cannot yet boast of being a week stand, and no matter of how great note or worth the attractions put on for that time may be, business won't prosper.

NEWARK.

Park Theatre (Leonard Gray, manager): Dorcas Thompson gave Uncle Johnny Whitcomb 24th, 25th and 26th to fair business.

Academy of Music: Abrahs's Minstrels gave a show on this house, which is seldom used except by German musical and dramatic cos. and for balls, on Friday evening. Thin audience.

Newark Opera House (Fred. Waldmann, manager): Joseph J. Sullivan's Maloney's Rattle comb. is here for the week. Manager Waldmann takes his annual benefit to-morrow.

Items: The Silver King will run all this week at the Grand Opera House.—J. K. Emmet comes with Fritz in Ireland May 5, 6; 7.—Manager Gray's benefit will occur at the Park during the last week in May. The bill is not yet decided upon, but it will be either Sunny Barrenport or Fashion or Mashion as Actresses. The Queen's Lace Handkerchief is in preparation for an early production at the Park.—Forepaugh's Circus will be here May 7; Barnum comes 26th.

GRANGE.

Music Hall G. P. Kingsley, manager): Rafael Joseffy gave his fourth pianoforte recital before a small but appreciative audience, 24th.

Library Hall: Abrahs's Minstrels to poor business 24th.

Music Hall: J. K. Emmet as Fritz in Ireland May 1; Mme. Ryalia Gerster Grand Concert co. 2d; Eastern Lights o' London co. 3d.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): On Wednesday, 23d, the occasion of Mrs. Leland's benefit, a very large audience assembled to testify their appreciation of the very creditable efforts of our lady manager during the season now drawing rapidly to a close. The play presented was Alpine Rose, and the popular beneficiary assumed the role of the countess with all her usual grace and finish. Her toilets were beautiful and artistic, and her rendition of the fond but scheming mother was greeted with great approbation and a very avalanche of floral offerings. Altogether the occasion was entirely successful, and the testimonial was of a very substantial nature from a financial point of view. Alpine Rose was repeated Thursday night to a good-sized audience, and was received with much favor, although to my thinking the piece approaches very closely to absolute stupidity. The cast was quite equal to all that was required of it, and al-

[CONTINUED ON EIGHTH PAGE.]

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MIRROR LETTER-LIST.

Ansell, J. B.
Armstrong's Minstrels (c)
Arnelson, Miss M.
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Adams, Daisy
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Archer, Joseph
Anderson, Chas. L.
Anderson, W. C.
Bowers, D. P. Mrs.
Bennett, Miss Fannie
Bennett, Hiatt
Bates, John W.
Bowers, J. O.
Baxter, Jas.
Barker, Will (c)
Barry, Edwin
Bangs, Frank
Bangs, Fred (c)
Bissell, J. W.
Brown, F. S.
Brown, J. H.
Bandmann, Jean (c)
Barry, J. F. (c)
Beecher, Ella
Bassnight, Samuel
Burke, W. J.
Bates, Josie
Bixley, T. W. H.
Bloss, Ed. L. (c)
Blanchie, Kate
Bryson, Fred.
Bagard, Emily (c)
Babb, Edwin
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Bixby, L.
Bonner, Miss M.
Bixby, Frank L.
Burke, Miss S. E.
Corliss, Sheridan (c)
Child, Nathaniel
Cleves, Lillian (c)
Craig, Charles
Cline, Carver S.
Clarke, Kit (c)
Conley, Fannie
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Coffigan, J. P.
Church, Lewis
Colby, A. E.
Curling, C. H.
Clarke, Harry G.
Carpenter, L. M. (c)
Cook, Ch. E.
Gideon, Laura
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Cuzee, Emma (c and tel.)
Cooke, James
Cleary, Laura
Clarke, Adelaide (c)
Carey, Thomas
Campbell, Bartley (c)
Curtis, H. B. (c)
Clark, Harlan
Chanfrau, C. F.
Cook, William
Carlisle, George F.
Cumming, Miss Addie
Cooper, Fred
Day, E. M.
Dickson, Al
Dailey, Fred
Dawson, W. H.
DeWitt, L. O.
Davis, W. G.
Dunbar, Geo. B.
Dutcher, Miss A.
Drayton, O. (c)
Dickinson, Anna E.
Donaldson, Minnie
Davis, Mark
Davenport, Louise (c)
Delmel, Annie
Denham, George
Davis, Frank F.
Emerson, Frank W.
Eytinge, Pearl
Edler, D. Morgan
Eaton, Harry
Eytinge, Rose
Edwards, Leslie
Earle, Miss Mattie
Emmet, A. W.
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Fleming, Marion
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Forrest, Chas.
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Fagan, Barney
Fitzgerald, Thos. F.
Ford, Chas. E.
Fay, Annie E.
Fisher, Charles E.
Gill, William
Graves, C. L. (c)
Gray, Miss Ethel
Gallagher, Geo. H. (c)
Gould, Miss Florence
Gill, Wm. (c)
Gould, E. G.
Gow, Wm. F.
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Gates, Chas. E.
Gilson, Mr. (Gilson and Berry)
Gill, Mrs. Wm.
Grey, W. R.
Gilbert, James M.
Hamilton, Frank
Hill, Barton (c)
Hoffman, P. (c)
Howe, Will H.
Hoyt, Charles
Hann, John W.
Hanner, J. O.
Hayes, Jas.
Hasler, Will (c)
Henry, Edwin
Hodge, Frank
Hough, Fred (c)
Hewitt, J. W.
Hoyt, F. S.
Hall, F. D.
Hanson, Edith
Hutchinson, H. N.
Henderson, C. J.
Haworth, John
Hermann, Fred
Hyde, Chas. H.
Hadley, Hattie (c)
Hallen, Emma
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Henry, Fred H.
Hayward, Louis H.
Hayes, Bessie
Hamilton, George W.
Hayward, Miss Josie R.
Hathaway, Henry
Hoyt, C. H.
Hall, Mrs. Fred
Hall, Frank
Hall, Mrs. Frank
Hall, Mrs. Frank
Hall, Mrs.

The Usher.

An Unlovely Head-Piece who must "The Ladies call Adam," sweet.
—Lowell's Lesson in Love.

The report that John Stetson will transform the Fifth Avenue into a burlesque theatre next season is untrue. The present policy will be continued with certain amendments. Bluff John will not give first production in this city to the plays he buys. He means to try them on the Boston dog before getting the metropolitan verdict. His reason is simply that the chances of success here are greater when there are not the hitches and misses of a first-night to encounter. Furthermore, lumber and carpenter's wages are more moderate at the Hub, and scenery can consequently be gotten up cheaper over there. In the light of the past Winter's experience, Stetson's determination is a wise one.

***

An incident that illustrates Irving's strict observance of detail has come to my notice. Early last week some scenery that was no longer needed was shipped to England. By mistake the interior used in the last act of Charles I. was sent with the other stuff. The error was not discovered until Thursday—Irving was announced to play Charles on Friday. When he found that one of his scenes was missing he raised a big rumpus. The stage manager said that there was a set in the Star Theatre stock that would suitably replace it. Irving looked at it and wouldn't have it at all, as it was not quite the thing archæologically. So he gave his orders and several painters were set immediately at work to duplicate the absent interior. They finished it just before Friday night's performance began, and the paint was not dry when it was exposed to public view. But Henry had made his little point and sustained his reputation for accuracy.

***

Either Max Freeman must be a very disagreeable person or nearly all the people with whom he comes in contact professionally are cranky. Mr. Freeman's last quarrel was with Richard Mansfield. It occurred at the Bijou on Saturday night. Mr. Freeman is said to have given a simple direction to Mr. Mansfield in language more energetic than gentlemanly. Mr. Mansfield objected to his stage manager's mode of speech, and said that he would receive no instructions unless they were couched in courteous terms. Then Mr. Freeman indulged more forcibly in adjectives than before, and Mr. Mansfield continued his objections. General Barton was summoned to quell the disturbance before the arguments of the participants had passed from words to blows. He reasoned with Mr. Mansfield. The latter replied that he should resign that very night unless the stage manager apologized for his rough talk. This Mr. Freeman refused point-blank to do, and the comedian made good his threat by handing in his resignation after the performance. Had this trouble happened six months ago I should have felt inclined to sympathize with Freeman, but that worthy has rapidly acquired of late the name of being a brawler, while Mansfield, whose head used to be the biggest in the profession, has toned down into an amiable and companionable person. It seems to me that General Barton should clip the claws of his stage manager or get rid of him altogether. Even the members of a burlesque company are entitled to a reasonable quantity of respect and politeness from those placed over them.

***

Ellen Terry attracted attention on Friday evening at the Star by going down into the musicians' room during her "waits" and popping out through the little door under the stage. What business took Henrietta Maria into the cellar while her spouse, King Charles, was undergoing his tribulations overhead, was something nobody could find out.

***

McKee Rankin, after getting together a company to produce Wife and Child at the Union Square next week, concluded on Monday to abandon the project. The time was too short for anything like sufficient preparation, and he wisely concluded to put off the affair until some future time.

***

I have just finished reading Stephen Fiske's new book, "Off-Hand Portraits," reprinted from the series that recently appeared in the *Knickerbocker*. There are fifty-eight sketches in all, embracing eminent statesmen, editors, actors, lawyers, authors, inventors, managers, clergymen and financiers. The Portraits are drawn boldly and truthfully, neither fear nor favor hampering the author's graphic descriptions. They furthermore show a keen knowledge of human character and a thorough understanding of the merits, motives and methods of the famous men pictured. Mr. Fiske's clear, direct, incisive style give a zest to every page of the volume, which is written in his happiest vein. People who want to inform themselves of other people whom they should know something about, and lovers of Addisonian English, will find rare enjoyment in reading the "Off-Hand Portraits."

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A silver and gold laurel wreath was given to Marie Prescott by a number of representative Cincinnatians during the recent Dramatic Festival. She made a genuine success in The Comedy of Errors. Miss Prescott is now resting on her laurels—the figurative laurels, not the silver wreath—and visiting some friends in the Queen City.

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Eric Bayley heard that Lilford Arthur was booked to sail for England by the *Queen* on Saturday. Bayley knew that Arthur had to reach London within a fortnight to attend to important business, so he got out an order of arrest against the latter, intending to capture his man on the *Queen*. Arthur got wind of this on Thursday noon. He packed his grip-sack forthwith, sent his love to Eric and sailed aboard the *Republic*, which left at three. He is coming back next September. Bayley hasn't learned to rise early enough in the morning.

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Everybody calls Bob Morris' melodrama The Pulse of New York. The author wishes it understood that the preposition is abbreviated into o' and an apostrophe in the correct title.

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Edwin Arden is the stage name of A. R. Smith, who is a member of the Young Mrs. Winthrop company. Last week Mr. Smith made a bid for fame by writing a letter to the Cleveland *Herald* protesting against the statement that he is Tom Keene's son-in-law and requesting that another item should be inserted to the effect that "T. W. Keene is the father-in-law of Edwin Arden." This singular symptom of swelled head occasioned a good deal of satirical comment in the Cleveland papers, one of them likening it to the lawyer's son in the "chestnut," who, on being taken into partnership by the old man, changed the sign which the latter had had painted, from "John Smith & Son" to "James Smith & Father." Finding that he had made a mistake, Mr. Arden Smith made an explanation to the *Herald*, in which he said:

> It was a mistake to infer that my relations with my father-in-law, Mr. Thomas Keene, are otherwise than of the pleasantest nature. My mistake in this matter was a dim idea that I had that I was a humorist. Recent events have caused the conviction to settle down upon me that my conception of the facetious and that of other people differ widely. This was my first, and it will be my last, attempt to be funny. For a time after I was married I was billed as the "son-in-law of Mr. Keene." One day I suggested to the manager that if he could not refer to me in some other way and could not conscientiously commend my acting, I would prefer to have my name appear simply, as I did not care to trade on my eminent relative's reputation. The manager after that ceased to distinguish me in before. When I reached Cleveland I noticed the same bald paragraph in your paper. I thought that I might as well get some fun out of it as long as I could not stop it. I had no idea how it would sound when printed, and I deeply regret the writing and publication of the unfortunate epistle.

If domestic relations are not disturbed by Mr. Smith's freshness, it is probable that he will relapse into Winthropian obscurity.

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Mr. Ben. Teal called on me yesterday in regard to a rumor that has gained currency, which charges John A. Stevens with leaving his late company in San Francisco without fares to New York. Mr. Teal showed me a telegram from Hayman to Stevens asking if he might keep several of the people for a tour with Lillian Pomeroy, Stevens to bring them back here at its expiration. To this request consent was given. That left six members of the troupe to come on at the expiration of the Baldwin engagement. Mr. Teal showed me a despatch from the New York agent of the C. B. and Q. Railway in this city, Mr. Locherty, directing P. G. Beam, of San Francisco, to send six tickets to the Baldwin Theatre and draw on him for the amount. Another despatch from Beam to Locherty announced that this had been done. The six players reached New York all right. Mr. Teal says that all the reports reflecting on Mr. Stevens' integrity are as wholly unfounded as the one he contradicts. He adds that the San Francisco engagement was not only a failure, but the business accounts received from there are shrouded in mystery.

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The Wallack company's season, when its next vacation comes round will, if nothing happens, have been one of the longest on record. It began last October. It will end in August, 1885.

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Joe Clare has had a busy year. Nine weeks during the season he has by permission of Stetson worked for various productions, besides doing the scenery for the Fifth Avenue. He has just completed a handsome and expensive equipment for Barr Oaks, the melodrama that is to be brought out soon in Chicago. This will be virtually a New York achievement, for scenery and company have both been procured in this city.

***

Harry Miner has just engaged Fred de Belleville to play Wilfred Denver in The Silver King next season, and he is congratulating himself on having secured so fine an actor to head his combination. I am much mistaken if De Belleville doesn't give the best performance of the part we've had.

***

I did an injustice to Eugene Tompkins recently, and I hasten to set him right. It was said in THE MIRROR that the now defunct scheme of starting a rival Actors' Fund in Boston originated with him, whereas I now learn that he was opposed to the plan, and wrote the letter to the Fund Directors declining to cooperate in the benefits mostly in his capacity as chairman of the Hub managers' meeting. As a matter of fact, he afterward gave his theatre for a performance that cleared a handsome sum for the Fund.

A Solution to the Fund Problem.

The comparative failure of the Actors' Fund benefit this year is easily accounted for. Instead of giving two or three monster performances in New York and charging proportionately increased prices of admission, the managers gave the regular current attractions. Of course, the public, who are not sufficiently interested in the welfare of professionals to put themselves to unnecessary trouble on their behalf, did not respond, as there was no inducement to visit the theatres on an unusual afternoon to see plays that were equally accessible at night. The general benefit scheme worked well enough the first year, when A. M. Palmer secured the co-operation of the police to sell tickets, and when there was the zest of novelty in the new institution. But it cannot be worked any more, and it had better be left alone in future.

The total receipts of the benefits here and elsewhere will not pay the draughts upon the Fund for more than six months. The directors, after that, will have to take out and use a part of the surplus money that has been invested in government bonds.

The Fund officers are in a quandary. The recent failure to replenish the treasury was entirely unexpected by them. They look toward the future with grave forebodings, and they ask the very natural question, What is to be done?

For an answer to this question, at once practical and comprehensive, THE MIRROR refers them to Mr. Louis Aldrich, who has devised a plan, which, if adopted, will satisfactorily support the Fund, and at the same time work the greatest possible benefit to all concerned. The details are best related in the words of Mr. Aldrich himself, who unfolded them yesterday in a conversation with a representative of this journal.

"I have given careful thought to the affairs of the Fund," said Mr. Aldrich, "and the result has been the conclusion that some other means besides benefit performances must be used for raising money. Now, I would suggest that in every contract that is signed by a manager with an actor a clause be inserted, whereby the latter agrees to pay to the Actors' Fund five per cent. of his third week's salary, and five per cent. of the salary received the twentieth week of his engagement. This is really a very small contribution, and it would not be felt by the giver. Moreover, it would fall with equal lightness upon the utility man and the high-salaried actors, for the percentage would make the sums proportionate. Then let the manager agree to double the amount contributed by his company, or in other words, give the Fund five per cent. of the aggregate third and twentieth weeks' salary paid his organization. This may seem to be somewhat formidable to think of, but when you reduce the matter to figures the gifts will not appear large. For instance, if a manager pays his company altogether $500, their contribution will be $25, and he will only have to add the same sum. Surely five per cent. of the salary list twice in the course of a season will not be felt by a manager, nor will it cripple the actors. The professional getting but $25 a week will only have to give $1.25 or $2.50 in a season lasting twenty weeks or more. The leading man receiving $100 will have but $5 to donate as his share. This, you can readily comprehend, brings the scheme within the means of everybody and it is perfectly fair and just to all.

"Now let us look at the proceeds of the scheme, if it is adopted. I estimate that there is an average every season of 86 combinations on the road, including dramatic, operatic and variety troupes. The aggregate salaries paid to the members of these combinations foot up $70,000 a week. Five per cent. of this sum taken twice (at the third and twentieth week of the season) brings $7,000. This sum doubled by the managers' contributions, fetches $7,000 more—or a total of $14,000. A liberal margin to cover companies that burst up or do not pay salaries is 25 per cent or $3,500. Deduct that and so $10,500 is left for the Fund. This, with the addition of a few large benefits in the principal cities, would put the Fund on a solid basis and give ample means for meeting all demands upon it. If it were deemed advisable the actors and managers could agree to give five per cent. a third time during the season, at the thirtieth week. In that case the receipts would be increased one-third.

"It may be objected that actors do not want to have their salaries known and that managers—who often make their salary lists out to be bigger than they are in order to get better sharing terms—would be likely to over-estimate their pay-rolls. The first objection I meet by proposing that the manager will collect the percentages from his company and make returns on the full amount without specifying individual donations. The second objection is gotten over by this: that a manager who over-estimates his salary-list will have to make good the difference between the supposition and the actual when he sends the money to the Fund. If there be a manager so mean as to understate his salary-list in order to lessen his contribution, for Heaven's sake let him battle it out with his own conscience—that ought to be punishment enough.

"I'll be in the city during the week, and I shall be pleased to present the matter with greater particularity to the gentlemen of the Fund, or to any actor or manager who has objections to make or who desires fuller information. Something will have to be done, and at once. The plan I advocate is simple, feasible and would meet, I am quite certain, with co-operation on all sides."

What Mr. Aldrich says about the necessity of immediate action is true. The remedy he proposes for the present difficulties must commend itself to all who give it careful thought. We advise the Fund Directors, who are at a loss to know what to do, to call a meeting at once and confer with him upon the important suggestion which is but briefly outlined above.

Dion Boucicault's Scheme.

On Friday last Dion Boucicault called a meeting of city managers at Delmonico's. Unfortunately, only three or four were able to attend; so he postponed it until some day next week, when nearly every local manager has promised to attend. Had the meeting taken place, Mr. Boucicault proposed to discuss the subject of theatrical insurance, and some stern facts in connection therewith. A MIRROR reporter endeavored unsuccessfully to interview Mr. Boucicault. He is suffering from rheumatic gout, and is resting preparatory to his engagement at the Third Avenue Theatre next week.

In conversation with several managers—Messrs. Mallory, Aronson and others—the reporter learned something about Mr. Boucicault's scheme. All of them agree with him, and it is likely that if the scheme is carried out, the amount now paid annually by managers as premiums for fire insurance will be considerably lessened. During the past ten years over $1,100,000 has been paid to insurance companies as premiums upon theatre policies, while only about $360,000 has been paid out for losses by fire within the same period. From these facts it will be seen that the percentage charged by the companies is exorbitant to a degree.

Mr. Boucicault's proposition is that the managers combine and form a fund, to which they shall contribute a moderate premium, insuring themselves and acting, to speak commercially, as their own underwriters. He suggests, as an inducement, that if it had been done ten years ago the managers would now have over half a million dollars as a reserve fund.

Madison Square Notes.

William Terriss, the present leading man of the Irving company, will be with the Madison Square in 1885-6. He will appear at the home theatre in a new play specially selected for him.

Jessie Milward, who created a favorable impression with the Irving company, has been engaged for next season.

George Riddle, the elocutionist, has signed for three years, and will be starred in The Lion's Mouth.

Madame Von Stamwitz will only play upon special occasions next season, having been retained with that understanding.

Ben Magnley and Joseph Wheelock have been re-engaged.

Professor Boyesen's new comedy is in hand for consideration. Bronson Howard's long-promised play has arrived.

Professional Doings.

—Dan Rice, the clown, is lecturing in the South.

—Only a Woman's Heart is on the road again.

—Leigh Lynch took a benefit at the Union Square Theatre last Saturday.

—Brooks and Dickson will have a burlesque company on the road next season.

—Nelson Decker goes to England shortly, where his wife and family are at present.

—Ed. J. Buckley will not be with the M. S. next season. He goes over to Brooks and Dickson.

—Cyril Scott, late comedian with the Gardner Comedy company, will shortly appear in comic opera.

—Richard Mansfield has been released from his contract, as he is desirous of going to England for a year or so.

—French and Son have secured the London melodrama, King of Diamonds, now being played at the Surrey Theatre, London.

—Edward Clayburgh has under contract Miss Francis Raymond, a young debutante. She is said to possess remarkable beauty and talent.

—E. A. Stevens, Lizzie Evans' manager, is in the city. The company is resting here this week. The next stand is Washington, May 5.

—Marie Burroughs has returned to the cast of the Alpine Roses, and Etta Hawkins, who was her substitute, now plays in May Blossom.

—Jacques Kruger will not play the Chinaman, as at first intended, but is now cast for Mansfield's part of Bluebeard in the Bijou burlesque.

—Primas and secondas of late Italian opera, assisted by the inevitable pianists, will make fitful concert appearances at Spring Festivals for a month or so to come.

—Gustave and Charles Frohman arranged on Monday with Lawrence Barrett to manage him on a tour to begin early in June. George Rignold will star under the same management.

—It is said a syndicate is being formed to run a theatre in the city, next season, devoted solely to the production of burlesque and farces. Sydney Rosenfeld has been engaged as librettist.

—Henry Hanscombe, during the past season with William Stafford's company, has received offers to go with the Silver King company next season. Mr. Stafford desires to retain him.

—St. Julien and other noted racers will be the card at the Kansas City Spring races. Manager Corydon F. Craig, of the Gillis Opera House, is on the lookout for a good attraction for this event.

—The management of the Crystal Palace Opera company, Montreal, are engaging through Townsend Percy a comic opera company for a Summer season. Roland Barrett will manage the affair.

—The two premiere danseuse, Mlles. Ortori and Rose, whom Spies and Smart sent out to F. W Ibert in San Francisco, are unable to obtain their salaries, or even their fares back to New York.

—Edna Courtney will create a part in Madam Piper, at Wallack's. She is said to have lately received several very flattering offers from managers, among which was one to rejoin the Silver King company.

—Ben Baker, Secretary of the Actors' Fund, informs THE MIRROR that A. D. Bradley has been placed in the Home for Incurables. It is improbable that he will ever recover from his disorder—softening of the brain.

—Penny Hoare, of the Moore and Burgess Minstrels, arrived from England on Sunday. Tony Pastor and some friends went down the bay in a tug to meet him.

—The people who will appear in Rainbow Shot at the Comedy are Newton Goodsell, Lottie Allen, Arthur Moreland, T. E. Hagle, Jr., Annie D. Ware, May Gallagher, Emma Pierce and Madge Butler.

—Salvini is very desirous of coming out again, but unless he consents to play six nights a week the Frohmans will not touch him. He says he will probably return and manage himself. His son will likely join his company.

—W. F. Dickson will open the season on the 12th of May in St. Louis with a comedy company, having for his repertoire Confusion, Ruth's Romance and Sweethearts. A. W. Morris will be in advance of the party.

—Miss Beaux, an elocutionist, hailing from Vassar College, will read an essay on "The Methods of the Theatre Français" on next Tuesday afternoon, at the Madison Square Theatre. Admission is by special invitation.

—A Mazeppa Pink, in which Laura E. Dainty, the Reader, made her dramatic debut, has had a successful season of thirty-seven weeks. The Pink will close season either in St. Louis on the 10th or in Chicago on the 17th.

—Manager P. Harris, of Dime Museum fame, has secured a lease of the Opera House, Louisville, Ky., and will proceed to remodel it into a museum, operating it in connection with his enterprises at Cincinnati and Pittsburg.

—Samuel Reed was originally cast for Roly in La Vie, which he played until Nick Long left the Bijou, when he acted Spitzenbaum. Upon Richard Mansfield leaving the Bijou, Mr. Reed played the Baron at twenty-four hours' notice.

Ed. E. Rice informed a MIRROR man yesterday that the Surprise Party is rehearsing another piece, called Sparkles. Kate Castleton has signed with him for next season, and Harry Dixey will join him in producing burlesque.

—The first act of the farcical comedy On the Quiet, by Charles T. Vincent, was read on Tuesday afternoon to a number of theatrical people. Judging by the opinions expressed, the author will have little difficulty in disposing of it when completed.

—From May 26 to 28 fifteen thousand Knights of Pythias will be assembled in convention at Canton, O. This makes Manager Louis Schuster anxious about an attraction. He would like to secure a burlesque or comedy company for the occasion.

—The Mountain Queen will be given all next week at the Cosmopolitan. Arrangements are being made to take the company to several cities. It is probable that the piece will be performed at the Union Square, beginning the latter part of this month.

—Jerome Eddy now represents the printing firm of Sinclair and Son. He has charge of the New York office, at 64 East Fourteenth street. Mr. Eddy has a large acquaintance in the profession, and the firm has done well in selecting him as its representative.

—The cast of Muggs's Landing, which is to be produced at Trenton, on May 19, will include Frances Bishop, Adele Clarke, Rose Carroll, Sidney Smith, Perkins D. Fisher, Joseph Adelman, O. W. Eagle, R. L. Scott, Alfred Klein, Henry Bergman and Charles Klein.

In Bluebeard, besides Jacques Kruger, who will play the title role, Emma Carson is cast for Selim; Genevieve Reynolds, Sister Anne; Fanny Rice, Fatima; Jennie Arlington, Ist; Pauline Hall and Irene Perry as the Sisters, and Arthur W. Tams and George Schiller the two other male parts.

—Frank D. Wade, the business agent of the Tourists, arrived in town on Tuesday. The company closed in Youngstown, O., and all the members are in town. Mr. Wade reports a fairly good season—ups and downs. In the South business was first-rate—in the North so-so and even worse.

—Kiralfys' Excelsior will merge to Louisville for the Exposition. The stay in San Francisco is being prolonged. Manager Macauley, of Louisville, is proceeding legally against the Kiralfy Brothers for breach of contract. He had expended a considerable sum upon preliminary preparations.

—The Mountain Queen, at the Cosmopolitan, is a delightful performance. Linda Da Costa and Sadie Wells, as the queen and the leader of the gypsies, respectively, display marked talent. The entertainment is one that is enjoyed equally by adults and children. Mr. Marwig's season ought to be well patronized.

—R. G. Morris, the author, and Thomas Goodman, the scenic engineer, of The Pulse o' New York, have been visiting the localities from which Mr. Morris drew his sketches for the play. The Elevated railroad scene will be accurately pictured. The last scene will represent the exterior of Trinity Church in Winter.

—At twelve o'clock on Friday night the Academy of Music entrances were surrounded by a large crowd, through which Madame Patti had difficulty in passing to her carriage. She was buried in bouquets, and the crowd cheered her with great enthusiasm. As the carriage drove off the band in the vestibule played appropriately.

—Genevieve Reynolds, Emma Carson, Pauline Hall, Irene Perry, Fannie Rice, Jacques Kruger, Richard Mansfield and George A. Schiller have been engaged for Bluebeard at the Bijou. Only three more will appear in the piece, Kruger playing the Heathen Chinee. Hallie Perrera left for her home in Chicago on Saturday night. Farnie's libretto will be used for the new piece.

—Brooks and Dickson are busy working upon next season's arrangements. One company will play Romany Rye and In the Ranks; another does In the Ranks exclusively. La Charbonniere, a piece of the style of the Two Orphans, will probably be produced early in the season at Wallack's or the Fifth Avenue. They have several other attractions in reserve, it being their intention to put ten companies on the road.

—A suit has been instituted against R. E. J. Miles, manager of the Cincinnati Grand Opera House, by Mrs. Anna M. Gibbons, of that city. The lady and her husband had become surety to the proprietors of the Grand in May, 1874, for the rent of the theatre, Miles and Carpenter being the lessees. The latter, failing to meet the rent as it had become due, suit was brought and judgment rendered against the sureties for $23,500, and the former now proposes to recover the sum from the surviving member of the firm.

PROVINCIAL.

[CONTINUED FROM LAST WEEK.]

Leading lady of the Princess Ida co., was married to Mr. [illegible] Jackson, of the same co., by Rev. H. L. Hobart, of this city. The ceremony was witnessed by members of the co. only.

ILLINOIS.

Opera House (W. E. Sanford, manager): Joseph Jefferson appeared to good co., gave Cricket on the Hearth and Lend Me Five Shillings, 23d, to a large and well-pleased audience. The four dates with played to [illegible] money.

Items: Harry Rose, of Silver King outfit, came to town last week.—It is rumored here that Kate Ranch, of Jefferson's co., is quitting it at Boston. If she did not appear here, her place was exceptionally well filled by some one.

TOWERS.

Music Hall: The Madison Square co. gave an enjoyable performance of the Mighty Dollar last Saturday evening before a large audience. Of the cast Mrs. Charles S. Leland and George Clarke and H. C. Ide were especially excellent.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Rose, manager): The Hallelujah Quintette Club of Boston and Miss. Cora Gaine gave a grand concert, 21st, to good business. The concert was a grand success artistically and financially. The co. is now closed, and we are looking for next, and have as the second same good attraction.

RALEIGH.

Tucker Hall (R. S. Tucker, manager): Mendelssohn Quintette Club, 22d, to fair house. Baldwin Cone Glee Co. unfavorably received, and kindly requested to stay away. The Club played under local management of J. V. and J. P. Ewell.

OHIO.

DAYTON.

Music Hall (Lacey R. Rose, manager): Denver's Uncle Tom's Cabin, 9th, 10th, 11th and matinee to fair business. John Sherman's Country co. presented Confusion 12th to a large and well-pleased audience. The comedy was presented by the absolutely entitled Distinguished Foreigners. In the latter Harry E. Dixey gave a good imitation of the British vaudeville. Florence Grand generally gives an imitation of Ellen Terry, but I suppose she was aware of the fact that Miss Ellen never appeared here and chosen more familiar subject—Mephisto. The imitation was indeed wonderful. The other specialties and local engagements were quite varied. They would about laughed themself during before the end. Business. I am sorry to state that several gangs in Cincinnati were attracted by the audience. All know that the greater part of the Bellegere can be opened in two lights, and when taken in the wrong one the result can hardly be called pleasing. Such was the case during the performance here. The co. is undoubtedly one of the best that has visited us this season.

Items: The week co. for Memorial Hall (Schlitzer Music) will be headed by William Owens (now with Hallidays) and John F. Ward. Both are clever comedians and very popular here. The entire co. has not as yet been engaged. The St. Quintin Comic Opera co. at Music Hall May 2, 3.—The Dayton Summer Opera co. will be an entirely new venture here and one that promises well. Gene Lawrence, Agnes Appleton and Manager Lucy H. Bahl have leased the Hall and secured an excellent co. and will produce light opera during the summer, opening June 27. Performances will be given Tuesday and Friday, 8th, with matinee performances during the week of the 4th of July and Soldiers' Reunion. The co. engaged so far are Gene Lawrence, Carrie Godfrey, Agnes Rooney, Jessie Colet, Kuffin (Pinkey) Randall, Charles King, Fred Arthur, Louis de Lange, Chas. Hewitt, Thomas Morton. A large and effective chorus will be engaged. The Hall will be transformed into a fancy theatre, with stage gates.—The scenery for Whitney's New Opera House has arrived from Chicago and is being put up and everything is humming for the opening, May 5.—James Cobden, manager of Waldron's Opera House is in the city.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): Jolanthe was indifferently given by the Willey co., 23d, many parts being very well rendered, while others were decidedly flat. Annie Kinsella did nicely as Phyllis. The same may be said of Miss Fannie Hall as Iolanthe, Miss Fowle, as the Fairy Queen, sang in good voice, but was decidedly commonplace in acting. Mr. MacCollin was very funny as the Lord Chancellor, but Sir. Beard as Strephon made himself really objectionable. He seemed to think all he had to do was to beat Miss Kinsella and took ably, which he succeeded in doing to an amusing degree. The male chorus was strong, but the female portion was decidedly weak both in number and voice. Cachoolin, to a large audience, 25th. The piece is preceded by the amusing Distinguished Foreigners, which is far more amusing than the comedy itself. Although it cannot be denied Cachoolin is very amusing, still it is entirely too long and hence becomes simply tiresome. The Search of Keys is a performance full of genuine humor of the broadest kind. The plot is absurd, but it is this same absurdity which entitles one fairly full from beginning to end. The language used by the Texas cattle, printed in Texas Siftings a short time ago, is the only thing which can do the piece full justice. I think, however, he has exaggerated a little in regard to Miss Morse's voice, which is very musical and sweet with her guitar accompaniment, and together with Mr. Barker on Grimes, she does an altogether novel dance. The house was good.

COLUMBUS.

Grand Opera House (Joseph Miller, manager): Pook's Hall Boy drew good houses, 21st, 22d and 23d, and appeared to afford a great deal of amusement. Company very fair. Hanson's Minstrels, May 2. On May 4 T. A. Kennedy will take possession of the house, and from that date to September 1 it will be known as the Continental Dime Museum. A big list of specialty people have been engaged for the first week, and a mammoth Uncle Tom co. for the second.

Cincinnati's Opera House (F. A. Comstock, manager): The Daly Brothers and Lizzie Hudson gave an excellent entertainment, to bad business, 21st and 22d. Nick Hilliard's B. B. had fair houses, afternoon and evening, 24th. This week, Chubbuck concert; May 1; Clara Morris, in Article 47, and The New Magdalen, 23d and 24; Gus Levick, in Mystic Hour, 25th, 26th.

Mozart (Richards and Aubrey, managers): Business continues big. The present attractions will be retained this week. May 2, one week, Price Baby Show.

Items: Mr. Richard, proprietor of the Grand, goes to contest the license being used as a museum. What effect the objections will have remains to be seen.—Cora Lyle, of Pook's Hall Boy co., has been engaged for comic opera for next season.—There is big talk of erecting a new theatre this Summer, but nothing definite has been given out yet.—Miss Mary Nevins, a prominent society lady and said to possess a marvellous contralto voice, will make her first public appearance at the Orpheus concert May 1. She will probably go on the stage next season.

GREENVILLE.

Opera House (S. S. Friedl, manager): Baker and Farron, in Chris and Lena, played 25th, to an appreciative and fashionable audience. Good all through. Business would have been better, but Mr. Baker was compelled to accompany himself, as well as Mr. Farron, owing to indisposition of musical leader.

Items: John W. Abbott is in town to-day, preparing the way for the second appearance this season of his star, Minnie Vickers, May 5.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): The entertainment given by Minnie Hauk and co. 22d, drew a large and fashionable audience. Miss. Hauk and co. were warmly received and had to respond to repeated encores.

SPRINGFIELD.

Grand Opera House (Fuller Tyson, manager): Palmer and Daly's Vacation co., to fair business, 23d. The play took well here, and everybody seemed pleased, presenting it as one of the best variety entertainments of season. Tonight (25th) Smith's Comedy co. in Between Two Fires, Walnut Theatre co., in Bertha, 26; Grand, May 2. J. H. Haverly's Minstrels, 28.

SANDUSKY.

Sheridan's Opera House (William J. Sheffel, manager): Lena and Cachoon gave very good performance 21st. It was a decision from the old, old comicality, with songs and male jokes. The entertainment was heartily enjoyed by a good-sized audience. Manager's Tour-[illegible] came, 24d, and greatly pleased a small audience. The genre for the Tourists did not arrive. This accounts for the slim attendance; but Manager Sheffel, always equal to any emergency, rigged up a band wagon, and, with splendid music and plenty of handbills, spread it over the city. This saved the co. the chagrin of not having an audience.

AKRON.

Academy of Music (W. G. Robinson, manager): Oliver Byron co. 21st, sang Bilbo Taylor and the best part of 'Cachoolin, to a house full of delighted listeners. Music is fine throughout, and will be warmly welcomed on the return engagement, May 31. The Bandit Band, with their well, two gallery well filled with "boys" on Saturday 23d. Barry and Fay, 24th, presented Mulligan Guards to a good-humored audience of fair proportions. Stewart's Tourists (with the Monarchs [illegible]) 25th and 26th, had fair houses, but failed to [illegible]. Clara Morris, May 6. Pook Hunter's [illegible] 27th; Pook's Hall Boy, 28th; J. K. Emmet, 29th.

LIMA.

Opera House (G. E. Latham, manager): [illegible] 21st, to very top-heavy house. Co. [illegible] Comedy co., 23d, to [illegible] very pleasing entertainment. The X-Celsior Ballet took the audience by storm. The dancing was first-class, and the costumes superb. Bunch of Keys 24d.

Items: Bunch of Keys will probably fill the house on this their second visit this season.

CANTON.

Opera House (Louis Schuster, proprietor): Wilbur Opera co., 23d, in Bronte. Filled the house. Audience well pleased. Manager's Tourists, 25th, to small house.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Elder, manager): Timmons Ivory Comfort held the boards last week and played to fair business. Mayo renders the character as entertaining as ever, but the piece has become quite monotonous from oft-repeated representations. The management from all reports was fair. Lizzie Harold 20th; Rehan's 4-panel 4th.

Library Hall (Fred. A. Parke, manager): The immortals of Paris did not please as well as was expected, although a good week's business was done. Hotel Topsham and Libby Keaton rendered their parts very effectively, but the remainder of the cast as either indifferent. The scenery and mountings were very elaborate. Sunny and Fay, 26th; Richard Hand, in Check, May 5.

Academy (H. W. Williams, manager): The Two Johns made a second engagement (this season) last week to very large business. The co. remains fully as strong as when here last. The combination of the four Johns, Hare and Bennett, kept everybody in uproarious laughter. Harry Williams' Manchester Jennings 26th; Lester's Specialty co. 28th, 29th.

Museum (P. Harris, manager): Cinderella crowded this house last week. The performance is a very meritorious one, and it has met with quite a popular success. La Petite Clara, a very precocious little girl of five years, takes the leading character in a winsome and highly pleasing manner. She is a finished little actress, and her dancing is a marvel of grace. Cinderella will be continued for another week.

Sixth Street Museum (H. Myers, manager): This house has done a remarkably good business ever since the opening night. The performances are quite good and enjoyable. In the curio hall a Colored Baby show is to be given during the coming week. In the theatre-room, John Hess, Signor Cannon, Conners and Weller, Edwards and Howard and the Hess Family will appear.

Items: Frank Mayo closed his season in this city 25th. It is to be hoped the coming actor will have something more attractive than Davy Crockett when next he comes this way.—Harry Wilbur, Manchester Jennings comb. will close its season in this city, May 3. Ferguson and Mack left the co. last week. They will proceed at once to London, where they are engaged for the Summer.—John Kiehn and co. played at Freedom, Pa., 26th, to fair business.—Lizzie Harold played her new piece, Bushy, the Make-Believe, at McKeesport, Pa., 26th, to big business.—Harry Heisby has returned to his home in this city.—Abbey's Uncle Tom party played at Library Hall, East End, this city, 26th, to good business. They closed their season here. Charley May left for Cleveland, 26th.—Fin Reynolds is at his home in this city.—J. R. Keeble, proprietor of the Opera House at Irwin, Pa., is lying seriously ill.—George Peck, who has been in advance of Abbey's Uncle Tom party, will assume a position with Washburne and Hosting's C rcus.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Bethlehem Choral Union occupied the house 24th. This organization is composed of some sixty voices, and shows excellent training. A critical audience was in attendance and were well pleased with the concert. The Emma Thursby Concert co., May 6.

Items: Forepaugh has every available space throughout the city and county well posted with show-bills. He will appear here with his white elephant May 2.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): My Partner, 26th, to very good business. Princess Ida, 28th, to fair audience.

Items: Active preparation is being made for the May Festival, to be given May 13 and 15, in which Minnie Hauk will figure as the star. Assistance will be rendered by the Bethlehem Choral Union.—Johnson Yerkes, advance agent of Barthelomew's Equine Paradox, is at home with his family in this place, and will remain until September, the season for making dates having closed. Johnson has been writing some very interesting letters from Yankee Land, the same appearing from week to week in a weekly paper here, over the signature of "Young Pioneer."

SHAMOKIN.

G. A. R. Opera House (John F. Oder, manager): John A. Stevens, in Unknown, to medium business, 21st. Mr. Stevens was supported by a strong co., and the play was well received.

ERIE.

Park Opera House (William J. Sell, manager): Princess Ida Opera co. and to a packed house. Audience composed of Erie's best society. Mary Beebe, on account of sickness, could not take her part, much to the regret of the management; but Miss Dixel, as Princess Ida, thoroughly satisfied the audience, as did the whole performance. Smith's Comedy co. in Between Two Fires 24th to a good house. Prof. Reynolds, monumentist, 25th and 26th to good business. He goes from here to Ithaca, N. Y., and thence he returns to the home of his boyhood in England. Bunch of Keys May 3.

Items: Barnum's Circus now takes up the 1,500 feet of Manager Sell's bill-boards for August 9. The municipal authorities have increased the circus license to $100 and side shows to $25 per day.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Siberia, 21st, 22d, to good business, giving one of the best entertainments of the season. Joseph Murphy as Shaun Rhue, 23th, and Kerry Gow, 26th, to large business.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Princess Ida to a well-filled house, 24th. The principal parts were well taken; the chorus was well drilled and the costumes were rich. Mary Beebe was excellent and elicited encores, as did nearly all the principals. Co. appreciated throughout. John A. Stevens in Unknown to a gentlemanly and enthusiastic audience, 26th. Mr. Stevens is supported by an excellent co. and was greatly encored.

CORRY.

Opera House (O. E. Gleason, manager): Jumbo Davis drew a huge audience, 23th. Jumbo is a favorite here and can always draw a large house. The orchestra and band are, to say the least, fine. Bunch of Keys, May 9.

HARRISBURG.

Opera House (Markley and Till, managers): The Lancaster Opera co. presented Patience to a small audience 22d; but failed to give satisfaction. The opera was sung wretchedly.

Opera House (H. J. Steele, manager): McSorley's Inflation 23d, and gave satisfaction to a fairly good house. John A. Stevens in Unknown 24th to a house well filled in the upper tiers. The star and play are both favorites in Harrisburg, and were warmly received. The support is composed of good material.

Items: Genial Mart Handy, of Inflation fame, informed your representative that he is booking dates for next season for the production of Harrigan's last success, Dan's Tribulations, and anticipates for it the same success that met the Inflation. It is his intention to go over the same route.—Harry Watson May 2.

McKEESPORT.

White's Opera House (James E. White, manager): Annie Pixley 24th to the largest house of the season—915. She gave very poor satisfaction in "cutting" the play to make the 10:30 train. The piece was stated to begin at 8:15, and the people as well as Manager White think that it was an outrage to act as she did.

WARREN.

Library Hall: Silver King 16th and 17th to good houses. Sam'l of Posen May 6.

NEWCASTLE.

Opera House (R. M. Allen, manager): The Two Johns drew a 3,000 house 24th; second visit this season; great satisfaction.

Items: Frank D. Wade, advance of The Tourists, is in town.—Mr. Kinsham, one of Barnum's advance staff, was in town this week and completed arrangements for the appearance of the show on August 23.

JOHNSTOWN.

Union Hall: Hanley's McSorley's Inflation 21st to fair business. Performance good and management hopes to bring them back next season. M. B. Curtis May 2; Rehan's 4-panel, 16th.

ALTOONA.

Opera House (Marriott and Watson, managers): Pepper and Benedict's Minstrels played to rather poor business, 24th, but gave a very creditable performance. Their vocal music was very fine. M. B. Curtis 26.

PITTSTON.

Music Hall (W. D. Evans, manager): Joseph Murphy's and Miss Melville's acting in Shaun Rhue was warmly applauded by a crowded house 24th. The Slim Family Hell Ringers gave an entertainment for the benefit of one of our churches 26th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Smith's Between Two Fires to a fair house 22d. The play did not create any great excitement.

Gem Theatre (M. J. Cain, proprietor): New arrivals 25th; Prof. John Wingfield's Dog Circus, Mlle. Alphonsine, Geary Sisters, Dewitt Cooke and Webster and Sherwood.

READING.

Academy of Music (John D. Mahler, manager): John A. Stevens in Unknown 23d to good house. Lotta Vane deserves special mention for her excellent rendition of her part. Bartley Campbell's Siberia to large business 25th and 26th. The play was well rendered.

Grand Opera House (George M. Miller, manager): Hanley's McSorley's Inflation 24th to large business. The performance was very laughable and was much enjoyed.

Items: Your correspondent is indebted to Lee Harrison, of the Princess Ida co., for courtesies extended. W. H. Clark left the Princess Ida co. 26th. Signor Benedict will fill the vacancy.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House: Nick o' Pan on the Bristol, May 1, 2, 3. During the past week Brooks and Irwin and Rosemary Rye co. played to light business. The co. is much inferior to that of last season. All the ladies present on Friday evening were presented with a beautiful souvenir in the form of a little silver ash-receiver.

Theatre Comique (Watkins and Mayon, managers): Auticole, 24th; Whitney and Lang's Nuggets, Charles and James Foster, Harris and Twill, Whipple, Stanley and Conway, Grace Bennett, Harry Lester, Rose Sisters. Entertainment concludes with Whitney and Lang's comedy of A Bunch of Jays in a Hotel. Departure: Royal Japanese Illusions, Lester and Williams, Lennon Sisters, Hayes and Lindsay, Maud Clifton. Business very good. R. Williams assumed the leadership of the orchestra last Monday. The bands rendered Sam Gilbert, the popular Edmonton comedian, last Friday night, one a great success. The house was packed. During the entr'acte music the ovation consisted of two elegant bouquets from friends. McIntyre and Heath have been engaged by the management to remain the rest of the season.

Dreyer's Dime Museum: Auticole 24th; The Richards Brothers, Charles Johnson, Gemma Day. All of last week's attractions except Lizzie Scargona, John C. Leach, Maggie May and Watson remain another week. A better variety entertainment has not been seen here this season.

Items: Love's is closed and nothing booked at present.—The subsee of Love's and the Providences give a ball at Stewart's Light Guard Armory, 30th.—W. Eaton Brown and wife joined the Fay Templeton Opera co. last week.—The new entrance at the Howe Street Gaiety is to be of the Swiss cottage style.—George W. Cross will act as treasurer of Handy's Dime Museum at Oakland Beach this Summer. It opens July 1. Among the artists already engaged are Rathbuns, The Riegelsart Children and Ripley and Reed.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Romany Rye, 21st and 22d, drew good business. The scenery far surpassed anything we have ever had here. The co. is a good one, and the play worth seeing.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks manager): C. B. Bishop's Comedy co. played an engagement of one week, opening 21st, presenting Widow Bedott, Our Boys and Wanted—1,000 Millionaires, to poor houses.

TEXAS.

FORT WORTH.

Opera House (Max Eber, manager): Charlotte Thompson and co. appeared, 19th, in Jane Eyre; sent in ton of ice, to good houses. Performances gave general satisfaction. The co., taken as a whole, is as good as we generally find in this part of the country.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): Jane Eyre was rendered by Charlotte Thompson, 16th, to a very good and appreciative audience, under difficulties, the co. having met with a railroad accident in Louisiana. They arrived, but their baggage failed to appear. Just previous to the rising of the curtain, Miss Thompson came forward and in a few words explained the position, got everybody in good humor, and the play proceeded. Miss Mulson was presented, 17th, and everyone was delighted with the performance. Very good house. Hewett's Musicians and Osborne's Oddities amused a good house, 18th, 19th. They have good music. Eva Pear plays very well on the cornet, and her exhibition of second-sight, or so-called mind reading, was really wonderful, and she succeeded in mystifying her audience thoroughly. Fannie Osborne's recitations were excellent; all her numbers were well received, and she made herself quite a favorite. Patience, 24th. Deuce of Hearts, booked for 27th, cancelled. Anna Dickinson in her lecture, "Joan of Arc," early next month.

Items: The sale of seats for Patience has reached between three and four hundred. It will probably be the event of the season.

DALLAS.

Dallas Opera House (Charles Benton, manager): Jane Eyre was presented, 18th, by Charlotte Thompson, for for the benefit of Mrs. Charles Benton, to the largest audience ever gathered in the house. Of the excellent support, Messrs. Burbe, Craig and Vernon were especially good. Olga Brandon made a decided hit. Miss Mulson was presented, 20d, by the same co. to a tip-top house. Miss Thompson can always count on a good house in Dallas.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Rice's Surprise Party, in Pop, 16th, 17th and 18th, to 18th, to reasonably good houses. The receipts were about $1,500. Bad weather and bad weather. Harry G. Richmond assumed the part of Pop (without a rehearsal), and drew forth much applause. There was much comment on the fact that Mackay was billed to appear (his lithographs being good) in his original character of Pop. It is but justice to the managers to say that they used their efforts to counteract the billing by distributing a great quantity of programmes throughout the house giving the name of Richard Gorman as Pop. It appears, however, that Mr. Richmond was afterward engaged and Gorman left to his own sort of Kansas, than which none could be better suited to him. We predict that Mr. Richmond will succeed in his new undertaking, and that Mr. Rice may be able to snap his fingers at Mr. Mackay, who for two seasons has been wearing an 8 3/4 hat. Kate Castleton was the same bright and vivacious Sophia. The more she appears the more she endears herself to the community. Although suffering from a cold contracted on the journey, necessitating the attendance of a physician on the night of first performance, she did her full business, never cutting nor slighting, and cheerfully responded to numerous encores. Lenne Rising, in the part formerly played by Irene Perry, is very good. Lenne Rial and co., in Taken From Life, opened 21st to $800. Very enthusiastic audiences. They hold the boards 22d and 23d, and will no doubt draw good houses. Leavitt's Gigantean Minstrels, 24th to 26th and matinee.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The Mendelssohn Quintette Club of Boston, under the auspices of the Mozart Society, gave a delightful concert 23th.

Arena: H. Barrett's Circus, 21st. Ring performance excellent. It was the best show of the kind we have had in some years.

DANVILLE.

Opera House (J. E. Cattlin, manager): The Mendelssohn Quintette Club of Boston, 24th, to large and well-pleased audience. Skiff and Gaylord's Minstrels to very good house. The co. made very much improvement. This closed the season.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Penn, manager): Barry and Fay appeared 26th to a crowded house, there being standing-room only. This co. are great favorites in this city. The Opera House orchestra gave a concert 21st to a full house, all the seats being reserved. Manchester and Jennings 6th.

Academy of Music (Charley Shay, manager): Closed this week and will remain so until 5th.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The Minnie Hauk Operatic Concert co. gave a most enjoyable entertainment 21st. The house was crowded with an elegant assemblage, the cream of the cities of Marietta and Parkersburg. After a duet by Signors Montegriffo and Perughi and a ballad by Mlle. Pauline Hall, Minnie Hauk made her first appearance, singing "Visions of Elsa." She captivated the audience with the rendition, and after two acknowledgments sang "Comin' Thro' the Rye." Her next number was the noted "Echo Song," when she was again brought before the curtain, this time singing "Suwanee River." Signor Montegriffo was excellent in the tenor parts. Mlle. Hall also deserves great credit. Signor D'Ernesti shows great musical talent in his piano solos. A short act from Faverita finished the programme. Taking all in all, everyone was highly gratified with the evening's entertainment. She wished to make a return engagement for this season, but no definite arrangements have been made. Baker and Farron, May 23.

WISCONSIN.

MILWAUKEE.

Grand Opera House (H. L. Marsh, manager): The Boston Ideal Opera co. opened a three nights engagement 19th, presenting The Musketeers; 19th, Bohemian Girl; 20th, Barbe Bleue, and Giroflestroella at the matinee. Business good, but not as good as it should have been. Isenstein's German Comedy co., 24th, gave two performances to good houses. Remarkable appeared 25th for three nights. The co. in many respects was stronger than the one that presented this charming little play here last. Professor Cromwell, in Art Lectures, for one week, commencing 28th.

Academy of Music (Harry Deakin, manager): The engagement of the grand spectacular play, Julius, closed 24th, after a week's run to the largest business ever done in the city, the house being crowded at every performance. Manager Deakin deserves great credit for having given Milwaukee such a treat. On the 26th there appeared a co. called Brown's Consolidated Minstrels, numbering some fifteen people, who gave a very poor show. They went to pieces here, but will reorganize shortly and take the road again. On the 27th the Ariel Society gave the third and last entertainment for this their seventh season, when Cherubini's opera, The Water-Carrier, was presented, under the direction of Professor Tomlins. The house was packed to the doors by an audience composed of the elite of the city, seats selling as high as $5 each. The performance was like all amateur performances, so far the least said about it the better.

Items: At Stanley's the regular variety fill was preserved during the week to fair business. One day last week a person holding window-privilege tickets presented them at the box-office of the Academy to exchange for reserved seats. Treasurer Hall placed the diagram before him, when he coolly folded it up and started off with it, thinking it represented his reserved seats.

CHIPPEWA FALLS.

Cobban's Opera House (Farrell and Cobban, managers): Rentz-Santley co., 24th, to fair business. Receipts, $277. They were not what was expected. Hi Henry's Minstrels, May 17; May Wheeler, 25th.

Item: Manager Farrell has a little matter to settle with T. B. Brown, with Brown's Empire Minstrels, and if he does not hear from him soon he will take the trouble to expose him through True Mirror.

RACINE.

Bijou Opera House (John Vaughan, manager): Arthur Rehan's co., in Daly's comedy, 7-20-3, 21st, to small house. The advance in prices had much to do with this. The co. failed to make a specially favorable impression. Favorable, 24th, to a good house. The co. was very good, and they were rewarded with numerous recalls. Ada Gray to due May 2; Rehan and Crane, 6th; Ralph, 21st.

Item: Manager Vaughan goes to New York the second week in June to arrange his bookings for the coming season.

CANADA.

TORONTO.

Grand Opera House (G. B. Sheppard, manager): House closed week of 21st, owing to Sir Goodwin cancelling. Modjeska will appear, 26th, 27th, 28th. La Blache Opera co. will appear May 3, matinee and evening.

Item: Madame Trebelli, assisted by a good co., will give one grand concert at Horticultural Pavilion, May 19.

OTTAWA.

Grand Opera House (John Ferguson, manager): The Pinafore in Facts attracted a crowded house, 21st. From the continuous laughter evoked, Facts will become as popular as The Mighty Dollar. Lizzie Evans, in Fogg's Ferry, did Dew Drop, 23th, 24th, to good business. Miss Evans made a favorable impression, and a return visit would be a welcome event.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Devil's Auction has been doing a rushing business all week. It is headed by three old pantomimists, Hallet and Bartholomew. The ballet is exceedingly well trained, and the scenery is very fine.

Queen's Hall. The concert given by Mr. Harris was a big success. Fanny Kellogg sang beautifully. There was not an empty seat in the hall.

Items: The management of the Dime Museum have named their new place of amusement The Victoria.—I hear the Crystal Rink is being fitted up for the use of a dime museum.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Our Summer Boarders reached here so late in the evening, 24th, that the city papers announced that no performance would take place. A plentiful distribution of dodgers, however, secured them a very fair house under the circumstances. Iolanthe by the Garrick Club was largely patronized 25th and 26th.

BROCKVILLE.

Opera House (George T. Fulford, manager): Lizzie Evans in Fogg's Ferry, 24th, to an immense and well-pleased audience.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday

DRAMATIC COMPANIES.

Ada Gray: Baltimore, 29 to May 3; Philadelphia, 5, week; Harrisburg, Pa., 12; Reading, 13; Allentown, 14; Wilkesbarre, 15; Pittston, 16; Scranton, 17; N. Y. City, 19, week.

Adams' Humpty Dumpty Co.: Ft. Plain, N. Y., 1; Schenectady, 2; Rome, 3; Cortland, 5; Baldwinsville, 6; Auburn, 7; Syracuse, 8, 9.

Annie Pixley (Robert Fulford, manager): N. Y. City, 28, week.

Augustin Daly's Company: Philadelphia, 21, three weeks; Boston, May 12, two weeks; Brooklyn, 26, week; Chicago, June 2, four weeks; thence to London.

Alpine Rogue Co.: Brooklyn, 28, week; Williamsburg, 5, week—close.

Barnabee-Jaehnig Co.: Chicago, April 28, two weeks.

Busch or Kays (Frank Sanger, manager): Chicago, 28, week; Kansas City, May 5, 7, 8; Omaha, 9, 10; Denver, 12, week; Leadville, 19, 20, 21; Pueblo, Col., 22, 23; Colorado Springs, 26, 27, 28; San Francisco, June 2, four weeks.

Busch or Kays (Dudley McAdow, manager): Zanesville, O., May 1; Lima, 2; Muncie, 3; Xenia, 5; Urbana, 6; Akron, 7; Erie, Pa., 8; Corry, 9; Jamestown, N. Y., 10; Youngstown, O., 12; Wheeling, W. Va., 13, 16; McKeesport, Pa., 17; Harrisburg, 19; Lancaster, 20; Reading, 21; Pottsville, 22; Scranton, 23; Pittston, 24.

Boston Theatre Co. (Jalma): Boston, May 5, four weeks.

Boston Bijou Co.: Philadelphia, May 12, three weeks; Chicago, June 2, four weeks; Milwaukee, 30, week; St. Paul, July 7, 8, 9; Minneapolis, 10, 11, 12; Chicago, 14, week.

Barney McAuley: Portland, Me., May 1, 2, 3—close.

Barry and Fay: Pittsburg, 28, week; rest; Lynn, Mass., May 12.

Between Two Fires Co. (John P. Smith, manager): Cincinnati, 28, week; St. Louis, May 5, week; Chicago, 12, week.

Bates and Farron (L. E. Weed, manager): Urbana, O., May 1; Delaware, 2; Lancaster, 3; St. Louis, 5, week; Chillicothe, O., 24; Parkersburg, W. Va., 25.

Bella Moore: Elkhart, Ind., 1; Warsaw, 2; Goshen, 3; N. Manchester, 7; Huntington, 8; Marion, 9; Tipton, 10; Frankfort, 12.

Boston Comedy Co. (H. Price Webber, manager): Moncton, N. B., April 21, week.

Bartley Campbell's Siberia: Paterson, N. J., 28, week; N. Y. City, May 5, week.

Bartley Campbell's White Slave: York, Pa., May 1.

Clara Morris: Springfield, O., May 1; Columbus, 2, 3; Akron, 5.

Carrie Swain: Peabody, Mass., May 1; Burlington, Vt., 3; Montreal, 5, week.

Charlotte Thompson: Galveston, 28, week; Houston, 6, 7; Palestine, 9; Texarkana, 11; Hot Springs, 12, 14; Little Rock, 15, 16.

Charles Collins: Canton, N. Y., 29, 30, 31.

C. L. Davis: Canandaigua, N. Y., May 1; Geneva, 2; Penn Yan, 3; Ithaca, 5; Waverly, 6; Wellsville, 7; Olean, 8; Bolivar, 9; Duke Centre, 10; Bradford, Pa., 12; Franklin, 13; Mercer, 14; Sharon, 15; Newcastle, 16; Youngstown, O., 17.

C. B. Bishop: Chattanooga, Tenn., 3; Knoxville, 4.

Davis's Auction (Frank Gardner, manager): Lockport, N. Y., 1; Rome, 2; Poughkeepsie, 3; Williamsburg, 5, week.

Duncan Theatre: Little Falls, N. Y., 2; Utica, 3; Oneida, 5; Lyons, 6; Brockport, 7; Medina, 8; Lockport, 9; St. Catherines, Ont., 10; Hamilton, 12; Brantford, 13; London, 14; Toronto, 15, 16, 17.

Dreyer or Hughes Co. (Clark S. Sammis, manager): Murfreesboro, Tenn., 1; Clarksville, 2; Franklin, 3; Cincinnati, 5, week; St. Louis, 12, week.

Deacon's Uncle Tom Co.: Cincinnati, April 28, week; Springfield, 5; Bellefontaine, 6; Sandusky, 7; Ashtabula, 8; Erie, Pa., 9.

Edwardes Co.: E. Saginaw, Mich., 1; Bay City, 2; Port Huron, 3; Saratoga, N. Y., 5; Poughkeepsie, 6; Yonkers, 7; Jersey City, 8, 9, 10—close.

Fanny Davenport: Boston, 28, three weeks.

Fanny Mayo (Sheridan Corbyn, manager): Chicago, 28, week.

Forest at Last Co.: Danville, Va., May 1, 2, 3; Richmond, 4, 5, 6.

Fun on the Bristol: Providence, May 1, 2, 3.

Fun on a Bummer: Ottawa, Ill., May 1; Morris, 2.

George C. Muse: Chicago, 1, week.

George Holland: Chicago, May 5, two weeks.

Guy Williams (J. H. Robb, manager): Pueblo, Col., May 1, 2; Colorado Springs, 3; Topeka, Kan., 5; Atchison, 6; Leavenworth, 7; Lawrence, 8; Kansas City, Mo., 9, 10.

Gilmore & Foettucci (Well-fed-Hours): Philadelphia, 28, three weeks; N. Y. City, May 19.

Helen Bancroft: Seneca Falls, N. Y., May 1; Auburn, 2, 3; Easton, Pa., 5, 6.

Harry Miner's Silver King Co. A (W. H. Browne, mgr.): Newark, 28, week; N. Y. City, May 5, two weeks.

Harry Miner's Silver King Co. B: Scranton, Pa., May 1, 2; Paterson, N. J., 3, 4.

Harry Miner's Silver King Co. C: Jersey City, May 1, 2, 3.

Hanlons (John G. Magie, manager): Troy, May 1, 2, 3; Utica, 5; Oswego, 6; Syracuse, 7, 8; Rochester, 9, 10; Toronto, 12, week; London, 19, 20; Brantford, 21; St. Catharines, 22; Hamilton, 23, 24; Montreal, 26, week—close.

Harry Watson: Martinsville, May 1; Vandalia, Ill., 2; St. Louis, 5, week.

Hazel Kirke Co.: Fort Wayne, Ind., May 1, 2; Cincinnati, 5, week; Wilmington, Del., 12; Trenton, N. J., 13; New Brunswick, 14; Waterbury, Ct., 15.

Helen Barry: Philadelphia, May 21, week.

Hoyt or Gaiety Co.: St. Louis, 28, week.

Hearts of Oak (James A. Stone, manager): first two weeks; rest at Leavenworth, Kan., May 5; Kansas City, 5, 7; Atchison, 8; Topeka, 9; St. Joe, Mo., 10; Chetopa, Kan., 12, 13; Parsons, 14; Coffeyville, 15; Lake, 16, 17, 18.

Hallen & Co. (Mamie Granger): Syracuse, May 1, 2, 3; Brooklyn, 5, week.

Hanley's McSorley's Inflation Co.: Philadelphia, 28, week.

Hallman-Gormay Co.: N. Y. City, 14, five weeks; Boston, May 21, two weeks.

Hammond's Humane Exposition Co.: Holyoke, Mass., May 1; Ashley, 2; Granby, 3; Windsor, 5; Pittsburg, 7; Greenfield, 8; Troy, N. Y., 9, 10.

Haverly's Fun Co.: Chicago, 28, week; St. Louis, May 5, week.

Ice Palace Co.: Brooklyn, 28, week; Montreal, May 5, week; Toronto, 12, week; San Francisco, June 2, six weeks.

Janauschek: Troy, 24, 25, 26; N. Y. City, 28, two weeks; Brooklyn, May 12, week.

James T. Kennedy (Artist): N. Bangs, business mgr.): Kansas City, 28, week; Denver, May 5, week; Topeka, Kan., 12, 13; Leavenworth, 14; Atchison, 15; St. Joe, Mo., 16, 17; Lincoln, Neb., 19; Omaha, 20; Council Bluffs, Ia., 22; Des Moines, 23; Cedar Rapids, 24; Dubuque, 26; Minneapolis, 26, 27, 28; St. Paul, 29, 30, 31; Stillwater, June 1; Lacrosse, Wis., 2; Portage, 4; Milwaukee, 5, 6, 7.

James O'Neill (Monte Cristo): Omaha, Neb., 1, 2, 3; Des Moines, Ia., 5, 6, 7; Rockford, Ill., 9, 10; Chicago, 12.

J. K. Emmet: Orange, N. J., 1; New Brunswick, 2; Newark, 5, 6, 7.

Joseph Proctor: Gardiner, Me., 1; Bath, 3, 5; Biddeford, 6; Waltham, Mass., 13.

John A. Stevens: Rochester, N. Y., 1, 2, 3; Troy, 4, 7; Amsterdam, 8; Rondout, 9; Poughkeepsie, 10.

Joseph Murphy (W. G. Davis, manager): N. Y. City, 28, week; Providence, May 5, 6, 7; Newport, 8; Fall River, Mass., 9; Taunton, 10; Lawrence, 12; Worcester, 13; Holyoke, 14; New Britain, Ct., 15; New Haven, 16, 17.

James Vaderaas (Rag Baby): N. Y. City, 14, three weeks; Boston, May 5, two weeks.

J. Z. Little (R. F. Simpson, agent): Detroit, 28, May 1; St. Louis, 12

SPOONER'S COMPANY Co. No. 1: Cincinnati, 28, week. TOMPKINS' BLACK HAND Co.: New Britain, Ct., May 2; Middletown, 3; Willimantic, 5; Worcester, Mass., 6; Pawtucket, R. I., 7; Newport, 8; Chelsea, Mass., 9. TOURNAIRE'S MAGNESIAN Co.: Louisville, 28, week; Seymour, Ind., May 3; Columbus, 5; Lafayette, 7; Bloomington, Ill., 8; Mattoon, 10; St. Louis, 11, week. T. W. KEENE (W. R. Hayden, manager): Lawrence, Kan., 5; St. Joe, Mo., 6. TENNESSEE COMEDY Co.: Halifax, April 28 to May 3. TWENTY-EIGHTH STREET THEATRE Co.: Chicago, 14, three weeks; Boston, May 5, two weeks. UNION SQUARE Co. (Separation): Boston, April 21, four weeks. VANCE STUFFORD Co. (Willis Bane, manager): Williamsport, 28, week—close. WALLACE'S LIMB CLASS Co.: Philadelphia, 28, week; Brooklyn, May 5, week; Boston, 12, two weeks. W. E. SHERIDAN: San Francisco, April 21—indefinite season. W. J. SCANLAN (W. H. Power, manager): Chicago, 28, week; Mid-winter, May 4, 5, 6; Muskegon, Mich., 7; Coldwater, 8; Adrian, 9; Ann Arbor, 10; Port Huron, 11; Bay City, 12; E. Saginaw, 13; Chicago, 12, week; Kalamazoo, 19; Battle Creek, 20; Jackson, 21; Detroit, 22, 23, 24—close. WARNER DRAMATIC Co.: Utica, N. Y., 3; Rome, 4. FANNY MOR. WHITMORE Co.: St. Louis, 28, week; St. Paul, May 5, 6, 7; Minneapolis, 8, 9, 10.

OPERA AND CONCERT COMPANIES.

ADDYE OPERA Co.: Richmond, May 1, 2, 3; Philadelphia, 5, week—close. ALICE OATES' OPERA Co.: Milwaukee, May 5—close. BOOTH OPERA Co. (Orpheus and Eurydice): Chicago, May 5, three weeks; Milwaukee, 26, week. BURNETT-MOULTON COMIC OPERA Co.: Gloversville, May 5, 6, 7; Schenectady, 8, 9, 10; Troy, 12, week. CARRIE INGALLS OPERA Co.: Chicago, 21, two weeks; Cleveland, May 5, week; Buffalo, 12, 13, 14; Rochester, 15; Utica, 16, 17; Boston, 19, week; Washington, 26, week. EMMA THURSBY (Concerts): Bethlehem, Pa., 4. FAY TEMPLETON: Brooklyn, 28, week; Williamsburg, May 5, week; Philadelphia, 12, week; Washington, 19, week. GAGE'S ENGLISH OPERA Co.: Baltimore, May 12—indefinite season. GERSTER (Concerts): Orange, May 2. HESS OPERA Co.: Queretaro, Mexico, 5, week; Guanajuato, 12, week; Leon, 19, week; Zacatecas, 26, two weeks. LAMOTHE OPERA Co.: Toronto, 3. MCCAULL'S BOSTON STUDENT Co.: Washington, 28, week; Baltimore, May 5, week; Brooklyn, 12, week. MCCOLLEY FAMILY: Lake View, Mich., 1; Big Rapids, 2, 3; Grand Haven, 5; Whitehall, 6; Montague, 7; Pentwater, 8; Ludington, 9; Manistee, 10. MAUDE HAYN: Henderson, Ky., 1; Evansville, 2; St. Louis, 3 to 9; Louisiana, Mo., 12; Bethlehem, Pa., 13, 16. MCCAULL'S FALKA Co.: N. Y. City (Casino), 24—indefinite season. MCCAULL'S MERRY WAR Co.: Philadelphia, April 24, four weeks; Chicago, May 12, three weeks. N. Y. OPERATIC CONCERT Co. (Harry M. Williams, manager): San Francisco (Music Hall), April 24, four weeks. PEPPERS IDA OPERA Co.: Scranton, Pa., May 2; New Haven, Ct., 5; Dorchester, Mass., 10; Fall River, 12. QUEEN'S LACE HANDKERCHIEF Co.: Petersburg, Va., May 1; Richmond, 2, 3; N. Y. City, 5, week; Brooklyn, 12, week. ST. QUINTEN OPERA Co.: Dayton, O., 2, 3; Cincinnati, 5, week; Louisiana, Mo., 25, 26. WILBUR OPERA Co.: Muskegon, Mich., 6; Kalamazoo, 7; Battle Creek, 8; Albion, 9; Jackson, 10; Detroit, 12.

MINSTREL COMPANIES.

BARLOW-WILSON: Lowell, 1; Manchester, N. H., 2; Haverhill, Mass., 3; Lawrence, 5; Newburyport, 6; Portland, Me., 7; Providence, R. I., 8, 9; New Haven, 10. BAIRD'S MAMMOTH (Eastern): St. John, N. B., 1, 2, 3; Halifax, N. S., May 5. BAIRD'S MAMMOTH (Western): Ypsilanti, Mich., 1; Marshall, 2; Albion, 3; Grand Rapids, 7. CAL WAGNER'S: Peru, Ind., 1; Logansport, 2; Lafayette, 3; Springfield, Ill., 5; Jacksonville, 6; Peoria, 7; Bloomington, 8; Streator, 9; Joliet, 10; Chicago, 12, week. CALLENDER'S COLORED: Brantford, Can., 1; Toronto, 2; Toronto, 5, 6, 7. DUPREZ AND BENEDICT'S: Canandaigua, N. Y., 3; Watkins, 5; Oswego, 8; Oneida, 12; Waterville, 14; Norwich, 16. HAVERLY'S MASTODON: Dayton, O., 3. HI HENRY'S: St. Paul, 1, 2, 3; Minneapolis, 5, 6, 7; Winnipeg, 19, week. SKIFF AND GAYLORD'S: Macon, Ga., 5; Barnesville, 6; Thomas, 8; Griffin, 9; Johnston, 10; Atlanta, 12, THATCHER, PRIMROSE AND WEST'S: Nashville, Tenn., 30, May 1; Louisville, 2, 3; Dayton, O., 5.

VARIETY COMPANIES.

CASTLE'S CELEBRITIES: Cleveland, 28, week; Louisville, May 5, week; Wheeling, 12, week; Baltimore, 19, week; N. Y. City, 26, two weeks. DAVENE'S ALLIED ATTRACTIONS: Brooklyn, 28, week; N. Y. City, 5, two weeks. DAN SULLY (Corner Grocery): Buffalo, 28, week. EVANS, BEVANT AND HOEY'S MINSTRELS: St. Joe, Mo., 2; Leavenworth, Kas., 3; Topeka, 5; Cheyenne, W. T., 5; Laramie, 6; Rawlings, 7; Salt Lake, 9, 10; San Francisco, 19. HARRY MEYER'S Co.: N. Y. City, 21, two weeks; Philadelphia, May 5, week. HARRY WATSON'S WONDERS Co.: Harrisburg, Pa., 1; Lebanon, 2; Pottsville, 3; Shamokin, 5; Danville, 6; Carbondale, 7; Ithaca, N. Y., 8; Syracuse, 9, 10. IDA SIMMONS BLONDIES No. 2: St. Paul, 28, week; Chicago, 5, week; Brooklyn, 19, week. KENDALL Co.: Philadelphia, 28, week; Baltimore, 5, week; Pittsburg, 12, week; Cincinnati, 19, week. KELLY AND RYAN'S Co.: Milwaukee, 28, week. LEAVITT'S EUROPEAN SPECIALTY Co.: Chicago, 28, week; Pittsburg, 5, week; Philadelphia, 12, week; N. Y. City, 19, week—close. M. B. LEAVITT'S RENTZ-SANTLEY Co.: N. Y. City, 28, week; Brooklyn, 5, week. M. B. LEAVITT'S ALL-STAR SPECIALTY Co.: Milwaukee, 1 to 20. MANCHESTER-JENNINGS Co.: Pittsburg, 28, week; Wheeling, W. Va., 6. PAT ROONEY: Portage, Wis., 1; Madison, 2; Dubuque, Ia., 3; Cedar Rapids, 5; Burlington, 6; Davenport, 7; Moline, Ill., 8; Ottawa, 9. SUMNER ROBINSON Co.: St. Louis, 28, week. TONY PASTOR'S Co.: Philadelphia, 28, week; Jersey City, 5; Red Bank, 7; Newark, 8, 9, 10; New Haven, Ct., 12; Waterbury, 13; Springfield, Mass., 14; Worcester, 15; Brockton, 16; Providence, 17; N. Y. City (Ed. Op. House), 19, week. TWO JOHNS Co.: Baltimore, 28, week; N. Y. City, May 5, week; Newark, N. J., 12, week; Philadelphia, 19, week. WHITNEY AND LANG'S MAGNETS: Buffalo, 28, week; Wheeling, W. Va., 5, week.

MISCELLANEOUS.

CONAN'S MUSEUM OF IRELAND: Halifax, N. S., 28, week. CROMWELL'S ART ENTERTAINMENT: Milwaukee, 28, week; Jacksonville, Ill., 5, 6, 7. HOWORTH'S HIPPODROME: Malden, Mass., 1, 2; Rockport, 3; Gloucester, 5; Peabody, 6; Lawrence, 7. LAWSON MYSTERY: Lebanon, Mo., 30, May 1; Springfield, 2, 3; Lamar, 5, 6; Nevada, 7, 8; Pittsburg, 9, 10; Rich Hill, 12, 13; Butler, 14, 15. PROF. ANDREWS (Magician): Sedalia, Mo., 5, week. TYLER'S MUSEUM: Watertown, N. Y., 28, week. VINCENT'S WESTERN WONDERS: Minneapolis, 5, week; Milwaukee, 12, week. WARD SPRING INDIANS: Pottsville, Pa., 28, two weeks; Reading, May 5, two weeks; Harrisburg, 19, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Allentown, Pa., 1; Wilkesbarre, 2; Scranton, 3; Trenton, 5; New Brunswick, N. J., 6; Newark, 7; Utica, N. Y., 12; Lockport, 13; Jackson, Mich., 19, 20. BUFFALO BILL'S: Janesville, Wis., May 1; Beloit, 2; Woodstock, 3; Elgin, Ill., 5; Rockford, 6; Freeport, 7; Dixon, 8; Streator, 9; La Salle, 10; Joliet, Ill., 12; Michigan City, Ind., 14; Niles, Mich., 15. BARNETT'S: Mt. Vernon, Ky., 1; Campbellsburg, 2; Bardstown, 3; New Albany, Ind., 5; Columbus, 6; Nashville, 7; Connersville, 8; Newcastle, 9; Madison, 10; Ft. Wayne, 12; Delaware, O., 13; Toledo, 14; Detroit Mich., 15; Jackson, 16; Lansing, 17. BUFFALO BILL WILD WEST SHOW: St. Louis, May 3, week. BARNUM'S: Philadelphia, April 21, two weeks; Washington, May 5, 6; Baltimore, 7, 8; York, Pa., 9; Williamsport, 10; Scranton, 12; Wilkesbarre, 13; Reading, 14; Easton, 15; Trenton, 16; Newark, 17; Brooklyn, 19, week; Jersey City, 26. COLE'S: Salina, Kan., 1; Manhattan, 2; Lawrence, 3; Leavenworth, 5; Atchison, 6; St. Joe, 7; Hiawatha, 8; Shenandoah, 9; Beatrice, Neb., 10; Nebraska City, 12; York, 13; Lincoln, 14; Plattsmouth, 15; Omaha, 16; Fremont, 17. DORRIS: Kansas City, 5; St. Joe, 6; Leavenworth, Kas., 7; Atchison, 8; Topeka, Kas., 9; Lawrence, 10; Olathe, 12; Ottawa, 13; Humboldt, 14; Independence, Mo., 15; Winfield, Kas., 16; Wellington, 17; Wichita, 19; Newton, 20; Emporia, 21. JOHN ROBINSON'S: Athens O., 1; Nelsonville, 2; Logan, 3; Cadiz, 12; Richmond, Ind., 13. MAYWELL'S: Lyndon, Kan., 2; Osage City, 3; Reading, 5; Americus, 6; Dunlap, 7; Council Grove, 8. ORTON'S: Manistee, Mich., 12. PEPP, GEN. BEAUREGARD'S EQUINE PARADOX: New Bedford, 28, week; Woonsocket, May 5, week; Pawtucket, 12, week; Springfield, 19, week; Worcester, 26, week; Boston, June 2, indefinite period. SELLS BROTHERS': Frankfort, Ky., 1; Louisville, 2, 3; Evansville, Ind., 5; Vincennes, 7; Terre Haute, 8; Indianapolis, 9, 10; Logansport, 12; Muskegon, Mich., 13.

THAYER'S: Lafayette, Ind., 1; 2; Frankfort, 3. WALLACE'S: Winchester, O., 1; Greenville, 2; Piqua City, 3; Fostoria, 7; Monroe, Mich., 8; Ann Arbor, 9; Ypsilanti, 10; Wayne, 12; Pontiac, 13; Lapeer, 14.

The Gay Capital.

PARIS, April 16, 1884.

A new vaudeville in four acts, entitled Le Train de Plaisir (The Excursion Train), was brought out at the Palais Royal, and met with a rousing reception. The authors are Hennequin, Mortier and St. Albin, and they have succeeded in producing a piece which will keep up the reputation of the theatre amongst that class of people who enjoy plays spiced with a large amount of immorality. A butcher named Canegrain, who is the pride of his trade and the beau of all the cooks, marries Virginie, who is the niece of his *concierge* (doorkeeper). Canegrain wishes to make a proper impression upon his associates, so he concludes to take a wedding trip to Nice and Monaco with his wife and a young widow friend of hers, who in turn is escorted by her two lovers, whom she intends to try on the way for the purpose of discovering which is the most good-natured before she decides to marry either. They purchase cheap excursion tickets, which are only available to return after a week. On the same train was a Mr. Chennevis, who is following a lady he had seen in Paris, and who turns out to be the wife of Mr. Bordighieri, a high official at Monaco. They arrive at their destination, where there is a general mix-up in the baggage, and they lose their trunks. Then they visit the Casino, where they undertake to break the bank and lose all their money, and are without cash or credit. They endeavor to telegraph to Paris for the "sinews of war," but a terrible storm has broken down the wires and they are unable to obtain any reply. They are in a decidedly bad fix, but there is a chap starting a hotel, and as they are without house and home for a week they engage as servants. The police have been informed that there is a band of robbers who have been working in the place, and, as the new servants do not appear to understand their duties, they are suspected and arrested, much against the will of Bordighieri, who is a sort of chief of police, and who is paid a certain sum per annum for taking charge of such persons as may be arrested. As he is paid just as much when he has no one in prison, he does not want the expense of feeding these people, so he saws the bars from the outside and endeavors to persuade them to escape; but they won't go. Meanwhile the wife of Bordighieri comes to the hotel, followed by Chennevis, and to keep clear of her husband, who is also there, the old four-door act is played in a very laughable manner. At last, however, the wires are repaired, they get money and everything is explained in a very satisfactory manner. The widow "bounces" both of her lovers and marries the rich hotel owner, who is called Ravioli, which is the name of a very popular dish of pastry. The piece is an undoubted success and will run far into the Summer. It is decidedly French, and can only be produced in America by a manager who has more than the usual amount of nerve.

Marie Colombier has written a play called La Dame en Noir, and will produce it at the Gaité on the 20th inst. The plot of the piece turns upon the self-sacrifice of a mother for her illegitimate son, and although the idea is not by any means original, it is reported by those who have seen the manuscript that the subject is handled in a masterly manner. La Dame en Noir will be the chief attraction of a provincial tour of which Mlle. Colombier will be the directress.

An English adaptation of Trois Femmes Pour un Mari is about to be produced in London by Mr. J. L. Toole. The American rights of this piece have been purchased by Messrs. Stevens and Murtha, and they will soon bring it out in your city. It is one of the great successes of the year, and is now running at the Cluny to a tremendous business. It has reached more than a hundred performances without any signs of the attendance falling off, and the probabilities are that it will run until the house closes for the season. However, they have in preparation here Nos Belles Mères (Our Mothers-in-Law), which will follow the present piece.

Mètre de Forge is the title of a parody on on Maitre des Forges, which will be brought out at the Dejazet, and is said to be fun by the mètre (yard).

The Tree Hunchbacks, a new comic opera, in three acts, by Signor Guiseppe Garibaldi, is about to be produced in England.

The Fifteenth Hussars was so immoral that the production of it was forbidden in Paris; however, the Minister of Fine Arts has read the play and withdrawn the censure, so it will probably open next season at the Vaudeville. La Fiambeyante still holds the boards at this house and is drawing just as well as during the first week. There is no doubt but that it will run until the close of this season;

Georges Ohnet has a good novel, entitled "Lise Fleuron," running in the *Figaro*. He has announced his intention of dramatizing it and placing it on the boards some time during the ensuing winter.

WINTER.

Wanted.

Corydon F. Craig, Manager of Gillis Opera House, writes THE MIRROR that he wants a first-class attraction for the week of the Spring races at Kansas City. St. Julien and other noted horses will be there, and the fact that the Gillis is "down town," within five blocks of fourteen hotels, and that all the street car lines pass its doors, ought to insure Mr. Craig a dozen applications. He also announces that the State shooting tournament takes place there the same week.

BIJOU OPERA HOUSE, Broadway near 30th st. Messrs. Miles & Barton, Lessees and Managers. Commodious, Luxurious, Pre-eminently Safe. Evenings at 8. Matinee Saturday at 2. Prices, $1.50, $1, 50c.; excellent reserved seat, 75c.

ELABORATE PRODUCTION, under the supervision of Mr. MAX FREEMAN, of the Operatic Burlesque, in three acts, after Meilhac and Halevy, entitled

LA VIE. LA VIE.

Music by Offenbach. Libretto by Farnie. Presented with New and costly dresses by Dazian. Superb scenery by Merry. Novel mechanisms by Gale. Grand Orchestra directed by Gustave Kerker. Box-office always open. Tuesday, May 6, BLUE BEARD.

PEOPLE'S THEATRE, Bowery, opposite Spring Street. MR. HARRY MEYER - Sole Proprietor and Manager. EDWARD E. KIDDER - - Business Manager. Reserved seats, 35c., 50c., 75c.

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In preparation, for production in spectacular style, a new romantic drama by Mr. ELLIOTT BARNES, entitled THE BLUE AND THE GRAY. Due notice will be given of the date of its first presentation. The piece will be presented under the direction of Shook and Collier, Union Square Theatre.

NEW YORK COMEDY THEATRE, Broadway and 27th Street. GRAU & STAHL - - - - - Lessees. TO-NIGHT AND EVERY NIGHT THIS WEEK. Matinee Wednesday and Saturday. The Great Boston Theatre Success, QUEEN'S EVIDENCE. New and beautiful scenery and appointments. Monday, May 5, the new comedy, RANDOM SHOT.

TONY PASTOR'S THEATRE, Fourteenth Street. POSITIVELY LAST WEEK. Previous engagement in Boston compels the withdrawal of A RAG BABY. The great laughing hit by Charles H. Hoyt, author of A Bunch of Keys. Last Matinee Tuesday and Friday.

MADISON SQUARE THEATRE, 24th St. and Broadway. "The best play ever produced here." MAY BLOSSOM. Extraordinary success of Belasco's play.

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STAR THEATRE, Broadway and 13th Street. LESTER WALLACK, Proprietor and Manager. The Illustrious Artiste, JANAUSCHEK, supported by her brilliant company, in the powerful romance, ZILLAH, THE HEBREW MOTHER. Regular prices, $1.50, $1, and 50 cents.

NEW PARK THEATRE, Broadway and 33th Street. JOHN A. STEVENS, Prop. | F. B. MURTHA, Manager. Grand revival of the best of all operas, Audran's masterpiece in three acts. LA MASCOTTE. Which will be given with new and gorgeous costumes, appropriate scenery and a phenomenal cast. MATINEES WEDNESDAY AND SATURDAY. RESERVED SEATS, 50c., 75c. AND $1. Seats now on sale.

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GRAND OPERA HOUSE. Lessee and Manager - - Mr. Henry E. Abbey. Reserved seats (orchestra circle and balcony), 50c. THIS WEEK. Every Evening at 8, Wednesday and Saturday Matinees at 2 o'clock. JOSEPH MURPHY, in Marsden's great Irish drama, the KERRY GOW. NEXT WEEK: Bartley Campbell's SIBERIA.

THEATRE COMIQUE, 728 and 730 Broadway. HARRIGAN & HART - - - - - Proprietors. JAMES E. CARSON - - - - - - Manager. This week, Edward Harrigan's new farcical comedy, DAN'S TRIBULATIONS. Matinees, Tuesday and Friday.

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TELEGRAPHIC NEWS.

Over the Garden Wall.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, April 29.—Over the Garden Wall, Scott Marble's new comedy, is a great go. Press notices to-day are excellent.

GEORGE S. KNIGHT.

Little Harold's New Play.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, April 30.—Little Harold's new play, Betty, the Make-Believe, was produced at the Opera House Monday evening, to a good house, and met with favorable comments. The play is very sensational, and abounds in startling situations. Miss Harold's part is not strong, but shows her specialties to advantage.

A New Wife for the Planter.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, R. I., April 30.—The Planter's Wife opened at the Providence Monday night, for a three days' engagement, before a small but select audience.

Margaret Lanner is at the Narragansett House. It is thought that she is following the company to study Emily Rigl's stage business. It is probable that she will take Miss Rigl's place, as the latter is tired of the play. The guest Lanner will be a poor substitute for the lithe and graceful Rigl.

Miss Davenport at the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, April 30.—Fedora was given Monday night at the Park to a crowded house. Great enthusiasm was manifested, and the occasion was an ovation to Fanny Davenport. The success of herself and company was scarcely qualified by a single shortcoming. Manager Price was accordingly happy.

Topsy Turvy, at the Museum, was also greeted by a large house.

Good houses at the Globe to see Separation at the beginning of its second week; at the Bijou, last week of A Trip to Africa; at the Boston Theatre, to see Frank Mayo in The Streets of New York, and at the Howard to see The Bandit King.

The Rag Baby Et Al.

The author of the Bunch of Keys, the Rag Baby and other plays was found at Tony Pastor's Theatre arranging the explosion which occurs in the second act of his very funny farce.

"Dangerous work, Mr. Hoyt," said the reporter.

"Not at all," he replied; "but I always attend to the explosion myself, although I am not a dynamiter. I may say I look after the fixing of all the properties and business of my pieces, as their success depends so much upon them. I originate most of the business."

"How many plays have you written?"

"Gilford's Luck—which has not been so lucky as my later ventures—was the first. Then I wrote Cecilia, A Bunch of Keys, A Rag Baby and A Parlor Match. I do not lay any claim to being a clever dramatist. My only reason for continuing to write has been the tolerable success of each succeeding effort. What pleases me has been the very friendly and encouraging way in which your newspapers have treated me. I will give you the origin of A Bunch of Keys. It had been my custom to spend my Summer vacation at a small town in New Hampshire. A hotel was opened there by a man who had never been in the business. He had been a drummer for a plough manufactory, and although his ploughs were of the poorest, he could sell more of them than any salesman could of a good article. Being a plain, rough man, he was not exactly fitted to run a hotel. However, he thought he had but to copy the customs and arrangements of such hotels as he had seen and all would go well. Forthwith he engaged a number of bell-boys, simply because he had seen them elsewhere. But they had so little to do that they spent most of the time in skylarking. Disgusted with this, he discharged all but one boy—the original Grimes, or 'Front!' Everything in this remarkable house is, with little exaggeration, depicted in the Bunch of Keys. Happening to tell Willie Edouin of the affair, he suggested that it would make a funny play, so I studied this particular hotel more closely, and the Keys was the outcome."

"Have you bidden good-bye to journalism?"

"Yes. I have resigned the dramatic editorship of the Boston *Post*, and will cuddle the Rag Baby for all it is worth. As it has been so well received, and is doing a remarkable business, I expect to make money by it. Several managers want it, but I have concluded to hold on to it."

"How do you think A Parlor Match will strike?"

"Only on the box. I am writing it for Evans, Bryant and Hoey. It will be ready in time for their next season. The subject will be a burlesque entire. I studied up the peculiar features of the retail drug trade in writing A Rag Baby."

"You think the play would run longer here?"

"Yes, I am sure it would. I have done my best to get the Boston date cancelled, but the Bijou managers will not hear of it."

Amateur Notes.

Led Astray was presented on Friday and Saturday last at the University Club Theatre. It was given in aid of St. Ambrose Parish. The characters were assumed by members of the Gilbert and other societies. It was one of the strongest amateur casts ever brought together. On Saturday the play was given with professional accuracy. The curtain fell on the last act before eleven o'clock. There was not a hitch or a mishap during the performance. Maurice E. Strauss as Rudolph Chambore was excellent. In the parting scene previous to the duel he played with intensity, feeling and genuine pathos. R. C. Hilliard appeared to more advantage than in anything he has yet attempted. He was a handsome and earnest Debaguerre. The duel scene was exceedingly well managed, and Messrs. Strauss and Hilliard well executed the call they received at the conclusion. H. H. Gardner gave a capital performance of Baron Mont Gasline. John [illegible] played with vim and a fine brogue. [illegible] as the faithful old servant made a quiet which gave him but few [illegible]. Stage manager Sammis performed the duties of Robert in good style. W. [illegible] created an agreeable impression as Hector. Mrs. N. Yale Nelson was a refined and womanly Armande. She is at her best in moments of quiet feeling. Mrs. H. F. Neffen, in a disagreeable rôle, proved herself to be an actress of ability. Eleanor Trafford as the Baroness and Miss Cushman as the Countess were very acceptable. Nellie Kline attempted Mathilde and succeeded quite well. The affair was in every instance a complete success. Fashionable audiences were in attendance.

The Yorick presented Hazel Kirke at the Lexington Avenue Opera House on Saturday. The Nicols gave a performance of All That Glitters is Not Gold on Friday. On Thursday the Arlington League appeared in Caste.

R. C. Hilliard has been made President of the Gilbert.

The Amateur Opera Association will be heard in The Chimes of Normandy on the 7th at the Brooklyn Academy. Mrs. E. J. Grant and Mrs. Emma Henry Thomas will sing the leading roles. C. H. Parsons will appear as Gaspard.

Raoul Coquelin, an original drama, will be presented at the University Club Theatre on next Monday and Tuesday. Among those who will take part are the Misses Lawrence, Allmaire, Rice, Durant and Messrs. Howard, Von Elts, Cornelle and Aspinwall. The affair will be for the benefit of the Sheltering Arms Institution.

Fanny Palmer, H. H. Gardner and others will give a miscellaneous concert and readings at the University Club Theatre on Saturday evening.

During the season the Amateur League have produced The Two Roses, Richard III., Little Em'ly, Leap Year, Charms, Damon and Pythias, The Widow Hunt, Day After the Wedding and Woodcock's Little Game.

The attention of the Kemble is devoted mostly to the legitimate and Shakespearean drama. The Gilbert has earned its laurels in society plays. The members this season have made successes of Led Astray, Saratoga, Married Life, Ticket-of-Leave Man and Esmeralda. The Amaranth have attempted Hamlet and Romeo and were particularly successful in their production of Still Waters Run Deep.

The New York Concert company, at No. 27 East Fourteenth street, provides programmes gratuitously for amateur entertainments.

Credit is due to F. F. Mackay for the admirable manner in which he directed the rehearsals of Led Astray.

Louis F. Massen, of the Madison Square Theatre, has been engaged to superintend the production of Raoul Coquelin at the University Club Theatre.

The University Club Theatre appears to be growing in favor. It has become a formidable rival to the Lexington Avenue Opera House. The management should provide more comfortable dressing-rooms. They are at present without any conveniences whatever.

The Moonlight Marriage entertainment cleared a profit of $4,000 for the Home for Destitute Blind.

Richard III. was given at the Metropolitan Opera House by the Amateur League last evening. The performance will be more fully noticed next week.

The sale of seats for Iolanthe is progressing favorably. The opera will be given at the Academy on the 8th inst.

A. R. Whytal, formerly of the Amateur League, has been engaged for next season at the Boston Museum.

William Haworth is to essay Othello soon, supported by amateurs.

May 3 closes the engagements of many of the Bijou company, being the end of the regular season. The Orpheus and Eurydice company are engaged for the run of the piece which will be kept on the road all Summer. This piece played to an average of over $1,100 a night at the Park Theatre, Boston, last week.

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Scenic studio and permanent address, 387 Franklin Ave., Brooklyn, N. Y.

W. A. WHITECAR,

AS

HAROLD ARMYTAGE.

OPINIONS OF THE PRESS:

"No better delineator of a character ever graced our theatre, than was W. A. Whitecar as Harold. The audience manifested their appreciation by deafening applause."—*Advocate, Newark.*

"W. A. Whitecar played Harold with vigor and wisdom."—*Dramatic News.*

"Mr. Whitecar, as Harold, was an intelligent and powerful actor."—*Dramatic Times.*

"The best played part in the play was the Harold Armytage of W. A. Whitecar."—*Tribune, Mt. Vernon.*

"The art of delineating nature truly and forcibly does not always find an exponent in the ladies and gentlemen forming our combinations. When one meets with an artist who thoroughly loves his profession one feels an echo in his heart to every tender word and every passionate utterance. Such a one is Mr. Whitecar, the leading gentleman with the Lights o' London. His Harold is a noble piece of work. We hope to see him very often in the future."—*Star, Providence.*

"W. A. Whitecar played the hero. His Harold was carefully studied and finished, and was as fine a piece of acting as we have ever seen. This is Mr. Whitecar's first visit, but not, we hope, the last."—*Repository, Canton.*

"Harold Armytage, as acted by Mr. Whitecar, was one of the most enjoyable characterizations of the evening. He was careful and earnest at all times."—*New York Mirror.*

"Mr. W. A. Whitecar gave to Harold a prominence and a power for which he deserves the greatest praise."—*Times, McKeesport.*

"W. A. Whitecar, in the role of Harold Armytage, was a great artistic success. His full, rich voice and manly way gave a charm to the evening's entertainment."—*Record, McKeesport.*

"Mr. Whitecar repeated his success of last evening. To him is accorded the honor of bringing many of the audience again to the theatre to-night who witnessed the play last evening.—*Record, McKeesport.*

"Harold Armytage is a part originally created in this country by the late Charles Thorne. Mr. Whitecar who assumes the role here brings to it a fine figure, an intellectual face and a magnificent voice. So much has nature done for him. To those advantages he adds careful study and a thorough appreciation of the character. In the scene where he first asks his father to forgive him and afterwards refuses his proffered help, because of the manner in which it is offered, he rises to greatness."—*Press, Portland.*

"The Harold Armytage of Mr. Whitecar was an excellent piece of work."—*Patriot, Harrisburg.*

"W. A. Whitecar gave a powerful rendition of Harold."—*Telegraph, Harrisburg.*

"Harold, as portrayed by W. A. Whitecar, was a careful, conscientious and truthful piece of work."—*Independent, Harrisburg.*

"Mr. W. A. Whitecar, as Harold, took the audience by storm. At times he reminds one of Mr. Barrett. Not that he imitates that gentleman at all; but, like him, he has a wonderful power and intensity."—*Sunday World, Titusville.*

"Mr. W. A. Whitecar gave a highly intelligent rendition of Harold Armytage."—*News, Reading.*

"As Harold Mr. W. A. Whitecar was worthy of much praise."—*Herald, Reading.*

"W. A. Whitecar well delineated the spendthrift, yet outcast, son of the Squire. His manly ways and brave endurance of unmerited misfortunes earned him deserved approbation and the sympathies of the large audience."—*Danville Sun.*

"W. A. Whitecar, as Harold Armytage, proved his capabilities of depicting a difficult character faithfully and with artistic skill. He speaks his lines with a charming grace and his action is always easy and true. We remember Mr. Whitecar's performance of De Mauprat with much pleasure. He was the most efficient of Mr. Booth's support."—*Sunday News-Dealer, Wilkesbarre.*

"W. A. Whitecar played the leading role. His splendid abilities were all finely shown."—*Jefferson, Pinafore.*

"Mr. W. A. Whitecar gave evidence of great dramatic talent."—*Call, Pittston.*

"Mr. Whitecar repeated his successful rendition of Harold Armytage."—*Herald, Pittston.*

"Mr. Whitecar has achieved an enviable reputation this season by reason of his careful acting and close attention to his professional duties."—*New York Mirror.*

"Harold Armytage, the leading character in the play, was played by W. A. Whitecar. Very rarely has it been our good fortune to see a finer rendition of a part. The part is not as good as was the acting. Mr. Whitecar shows the various emotions with taste and discretion. Not alone in words, but in facial expression also, he gave evidence of careful study and profound thought. Tenderness, pity, and just anger were all portrayed with a just discrimination."—*Sunday Breakfast-Table, Williamsport.*

"Every character is well-acted. W. A. Whitecar as Harold stepped at once into favor with his audience. One could not fail to be won by his true, manly way of acknowledging his faults and of asking pardon."—*Sentinel, South Norwalk.*

"W. A. Whitecar was rigorous and earnest in the leading role. His passion was well balanced and his pathos rightly shaded."—*Courier, New Haven.*

"The acting of Mr. W. A. Whitecar is especially worthy of mention.—*Republican, Meriden.*

"Mr. Whitecar made a manly hero."—*Brockton Daily Enterprise.*

"W. A. Whitecar, as Harold, has much to do with the unfolding of the intricate plot, and does it well."—*Gazette, Worcester.*

"W. A. Whitecar as Harold Armytage was bold and dignified in his misfortune. His voice, wonderfully tender in the pathetic scenes, brought tears to many eyes."—*Daily Sun, Worcester.*

"Everywhere Mr. W. A. Whitecar is winning unbounded praise for his acting as Harold Armytage."—*New York Mirror.*

"Mr. Whitecar has a beautiful and melodious voice. He is graceful and easy. His Haro'd is a perfect impersonation."—*Daily Citizen, Lowell.*

"Mr. Whitecar as the outcast was especially fine."—*Weekly Sun, Lowell.*

"Lights o' London was given in Pawtucket last evening. Of the company the leading man, Mr. W. A. Whitecar, deserves especial mention."—*Morning Star, Providence.*

"The part of Harold Armytage, the wronged heir, was strongly delineated by W. A. Whitecar."—*Chelsea, Mass.*

"The company playing Lights o' London in Chelsea is the best of the four now on the road. Mr. Whitecar, the leading man, it will be remembered, took the position left vacant by the death of Mr. Piercy, in the Boston Company. Mr. Whitecar played Othello for the first time in this city, and did it well."—*Boston Herald.*

"The character of Harold Armytage is finely assumed by W. A. Whitecar."—*Daily Commercial, Bangor.*

"Mr. W. A. Whitecar assumed the role of Harold Armytage and gave to the part great force and finish."—*Morning Critic, Allentown.*

"Mr. Whitecar's Harold Armytage was very finely rendered."—*The Argus.*

"Mr. W. A. Whitecar enacted the leading role. We have had the pleasure of seeing this gentleman before and can only repeat our good opinion then formed of his abilities. He reminds us forcibly of Mr. Wheelock, having the strong, clear voice and manly bearing."—*The Press, Portland.*

"Harold Armytage in the hands of Mr. A. Whitecar is made bold, vigorous and attractive. The actor uses no subterfuges of speech or action, but is natural in everything. He has a clear, eloquent voice and a conception of the character which awakens praise and sympathy."—*Union Leader, Wilkesbarre.*

"The main interest centred in Harold Armytage, played by W. A. Whitecar. His bright, intelligent face and clear eye seemed, indeed, to belong to the noble youth he portrayed."—*Easton Express.*

"Mr. Whitecar has a fine presence, a musical, manly voice. He acts with an enforcing earnestness, characteristic of one possessing great dramatic power. Mr. Whitecar gives a powerful and pleasing performance of Harold Armytage. He is a perfect reader, and every movement is graceful."—*Times, Ashland.*

"Mr. W. A. Whitecar made an unqualified success last night. Mr. Whitecar has many qualities to make his advancement easy. He has a splendid voice. He shows that he feels his part, and his manly bearing carries his audience with him."—*Press, Greensburgh.*

"Harold Armytage, a very strong part, was perfectly acted by W. A. Whitecar, whose dramatic powers have been well tested here, when he played leading roles with Mr. Booth."—*Republican, Scranton.*

"Mr. Whitecar as Harold was excellent."—*Sun, Lowell.*